

THE METROPOLITAN MUSEUM OF ART



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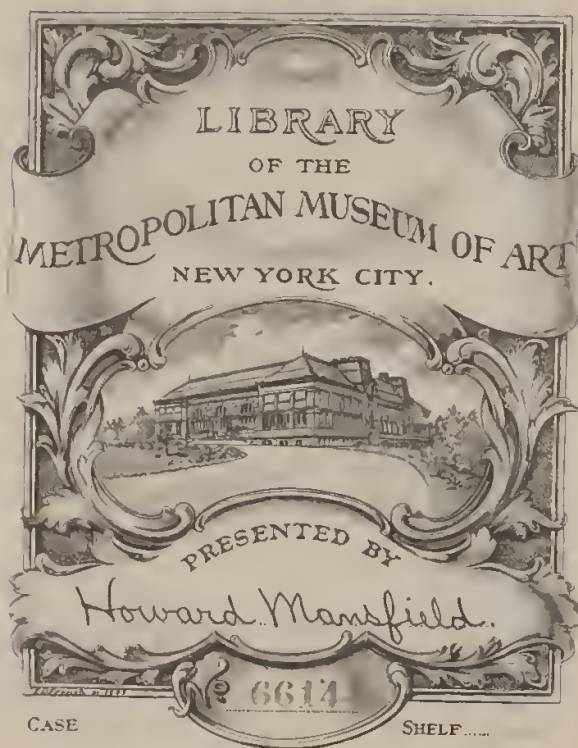
Important Paintings

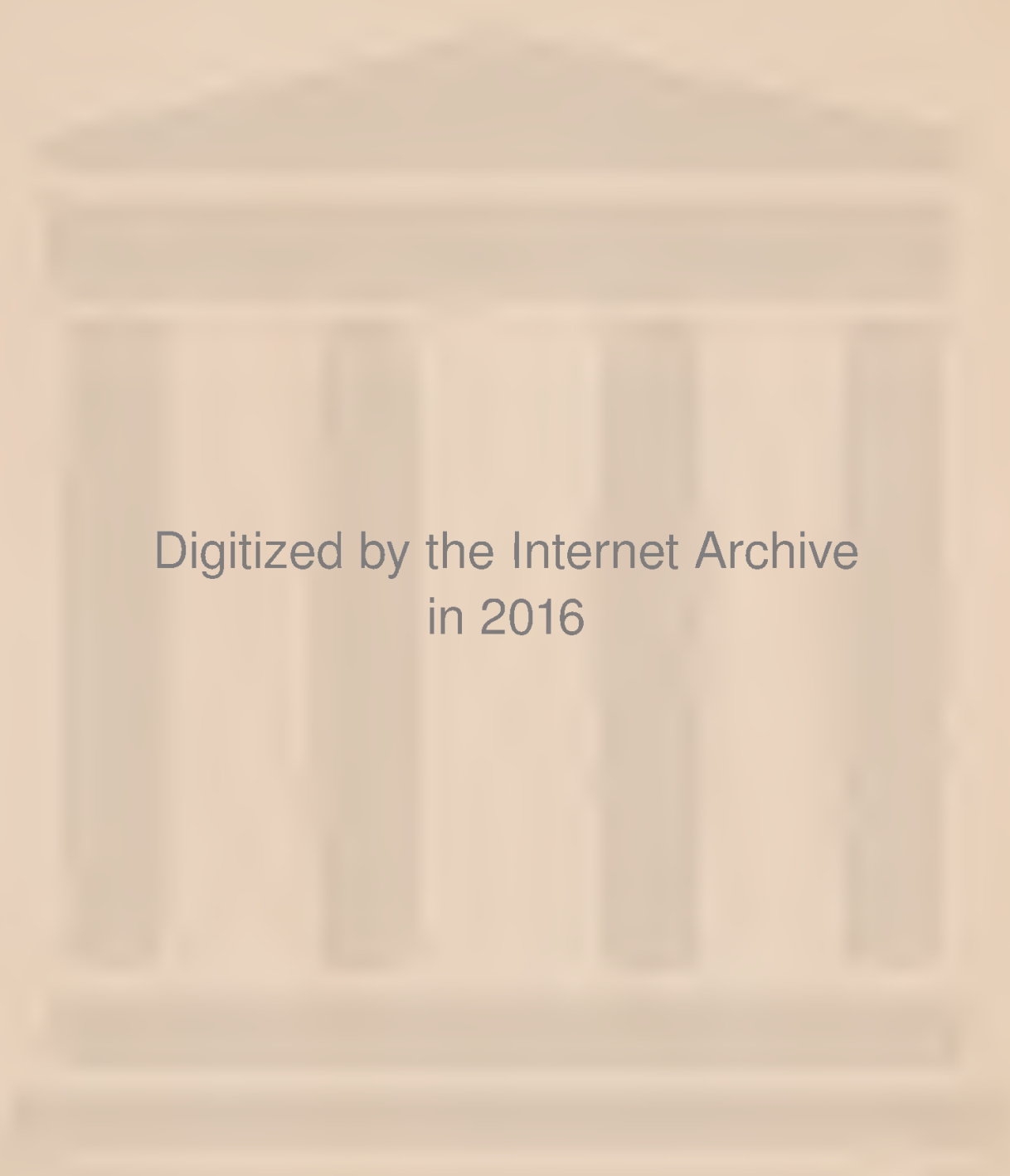
COLLECTION
of a
SWISS
NOBLEMAN

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VAN DYCK BRINGS \$13,000 AT A SALE

"St. John the Evangelist"
Among Paintings in Collection
by Baron von Lemheny.

TOTAL RECEIPTS \$211,490

\$11,500 Paid for Del Piombo's "The
Holy Family," Showing the
Christ-Child Asleep.

The sale last evening at the American Art Association-Anderson Galleries, Inc., of the collection of paintings made by Baron von Lemhény, or a "Swiss nobleman," as stated in the catalogue, brought \$211,490.

The highest price of the sale was \$13,000 paid by Anton Rudert, agent, for Van Dyck's "St. John the Evangelist." A. L. Monte paid \$11,500 for Del Piombo's "The Holy Family," 50 by 36 inches. It shows the nude figure of the infant Christ asleep on a white drapery, a bird clasped in one hand. Behind him stands the Virgin about to cover the Child with a transparent veiling. St. Joseph is at the right in a shadow and at the left is the youthful head of St. John.

W. W. Seaman, agent, paid \$11,000 for Hobbema's "Landscape with Figures," and \$8,000 for Gerard ter Borch and Gerrit Berckheyde's "Portrait of the Burgher de Jonghe and His Wife." H. D. Russell Jr., agent, paid \$10,500 for "A Cardinal With Two Secretaries," by Sebastiano Luciani, known as Del Piombi. William French bought Tintoretto's "Portrait of a Nobleman" for \$10,000 and Murillo's "Mater Purissima" for \$10,500, and paid \$9,400 for a Reynolds portrait of "H. R. H. George Frederick, Prince of Wales, afterward George IV."

Bellini's "Madonna and Child" brought \$11,000 from E. H. Low. J. H. Montgomery paid \$11,500 for "Madonna and Child with Saints" by Jacopo de Tregretto, called Palma il Vecchio; V. Olson paid \$9,000 for Bellini's "The Circumcision of Christ," representing clients in Germany, and also paid \$7,500 for a "Head of a Man," authenticated by the late Dr. Bode and Dr. Hofstede de Groot as being by Franz Hals. H. A. Knox paid \$8,500 for a "Portrait of a Young Nobleman" by Al. Iori, called Bronzino. E. Puchner bought a "Madonna and Child" of the Netherlands School for \$7,000.

SALE NUMBER 3884

FREE PUBLIC EXHIBITION

From Saturday, January 17 Until Time of Sale
Weekdays 9 to 6 , Sunday 2 to 5

UNRESTRICTED PUBLIC SALE

January 22nd at 8:15 p. m.

EXHIBITION & SALE AT THE
AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC.

30 East 57th Street
New York City



SALES CONDUCTED BY

O. Bernet, H. H. Parke, A. N. Bade and H. E. Russell, Jr.

1931

IMPORTANT OLD MASTERS
OF THE ITALIAN, FLEMISH, DUTCH, FRENCH
AND ENGLISH SCHOOLS

*A Collection including Works formerly in the Possession
of the Imperial Families of Hohenzollern and
Hapsburg, and other Princely Houses*

TOGETHER WITH A SMALL GROUP
OF OBJETS D'ART

SOLD BY ORDER OF A SWISS AND
A GERMAN BANKING HOUSE

WITH INTRODUCTION BY
DR. HERMANN VOSS
DIRECTOR OF THE KAISER FRIEDRICH
MUSEUM, BERLIN



AMERICAN ART ASSOCIATION
ANDERSON GALLERIES • INC.
New York
1931

CONDITIONS OF SALE



1. All bids to be PER PIECE as numbered in the catalogue, unless otherwise mentioned.
2. The highest bidder to be the buyer. In all cases of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims, and his decision shall be final.
3. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
4. The name of the buyer of each lot shall be given immediately after the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and resold.
5. Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the owner nor the Company is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
6. Articles not paid for in full and not called for by the purchaser by noon of the day following that of the sale may be turned over by the Company to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser, and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. ¶ In any instance where the bill has not been paid in full by noon of the day following that of the sale, the Company reserves the right, any other stipulation in these conditions of sale to the contrary notwithstanding, in respect to any or all lots included in the bill, at its option, either to cancel the sale thereof or to resell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency sustained in so doing.
7. The Company exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of the sale to point out any error, defect, or imperfection, but guaranty is not made either by the owner or the Company of the correctness of the description, genuineness, authenticity or

condition of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

8. Buying or bidding by the Company for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge. Any purchases so made will be subject to the foregoing conditions of sale. Orders for execution by the Company should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the name of the object, and a bid on several objects catalogued under a single number should be stated to be so much per piece unless the description contains the notation "[Lot.]", in which case the bid should be stated to be so much FOR THE LOT. If the one transmitting the order is unknown to the Company, a deposit must be sent or reference submitted. Shipping directions should also be given.
9. The Company will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

*These Conditions of Sale cannot be altered except by
an Officer of the Company*

SALES CONDUCTED BY

O. BERNET ✓ H. H. PARKE ✓ A. N. BADE
AND H. E. RUSSELL, JR.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, INC.
30 EAST 57TH STREET
NEW YORK CITY

TELEPHONE PLAZA 3-1270

CATALOGUES ON REQUEST

CATALOGUE

Foreword

[TRANSLATION]

THE pictures described in this catalogue and belonging to a Swiss collection represent both in number and quality one of the most important galleries of paintings which have found their way from private possession in Switzerland to a foreign country. It contains not only works by leading masters of all the important European schools but unites in itself and brings together objects from famous princely collections (including those of the former Imperial houses of Hohenzollern and Hapsburg), from Italian and other noble families, and from well known collections such as that of the Messrs. Kann, Paris.

All the European schools are represented by good examples; in the first rank the Italian, Flemish, and Dutch schools of painting. Dominating the primitive Italian paintings is a *Madonna and Child* [No. 60] from the brush of the rare and influential Venetian master Jacopo Bellini, the eldest of the celebrated family of artists; while a representation of the same subject by Francesco Pesellino [No. 61] and the *Saint Sebastian* [No. 20] by Liberale da Verona may also be adduced as representative and characteristic effects in the Italian primitive style.

The charming lunette by Mariotto Albertinelli representing the *Madonna and Child with Saints* [No. 19], a characteristic Florentine work from the classic period of this epoch, brings us to the High Renaissance. The *Enthroned Madonna and Child with Saints* [No. 70] by Girolamo Genga, an early example by a master working at Urbino in the time of Raphael, is interesting in the history of art; an immediate follower of Leonardo da Vinci, Bernardino dei Conti, is also represented by a characteristic signed picture of the *Madonna and Child* [No. 62].

Especially noteworthy is a group of Venetian paintings of the most celebrated period of this school. There are an authentic signed *Circumcision of Christ* [No. 64] by Giovanni Bellini, noteworthy for the importance of the landscape background, beautiful panels by Palma Vecchio and Catena, and a *chef d'oeuvre* in the compositional style of the *Madonna del Velo*, by Sebastiano del Piombo, a work well known in critical literature, which may be classed with a striking group of *A Cardinal with Two Secretaries* [No. 66]. If we add further to these groups the two important male portraits by Tintoretto, and the masterful painting of a noble youth by Bronzino, we obtain a remarkable bird's-eye view of the principal schools of Italian painting in the sixteenth century, from which Bolognese painting, exemplified by a representative *Portrait of a Lady of the*

Isolani Family [No. 76] by Lavinia Fontana, and an interesting *Holy Family with Saints* [No. 71] by Orazio Samacchini influenced by Michaelangelo, are not excluded. There is no lack of important figures of the seventeenth and eighteenth centuries in this catalogue: Guido Reni, Carlo Maratti, and the eighteenth century Venetian masters down to Domenico Tiepolo may be adduced, the last represented by an interesting head of a young man in a turban from the Kann collection.

Among the Netherlandish painters, emphasis naturally is laid on the great names of the seventeenth century. Within the sixteenth century we find the so-called Master of the Parrot depicting a charming Madonna in a beautiful landscape and the distinguished portrait painter Jacob von Utrecht with his portraits of a *Gentleman in Black Cap and Gown* and *Lady in White Headdress* [Nos. 29 and 30]. The school of Cologne of this period is represented by a *Portrait of a Lady* [No. 34] by Bartholomaeus Bruyn, dated 1548.

Both the leading masters of the seventeenth century Flemish school, Rubens and Van Dyck, appear with typical works, Rubens with two spiritual and charming pictures of Evangelists, Van Dyck with a powerfully painted picture of the young *St. John the Evangelist* [No. 50] from his early period, under the influence of Rubens, and with the beautiful head of the painter *Jan Wildens* [No. 48] of his later period. To the coterie of Rubens belong also the two delightful little pictures of the *Hunt of Diana* [No. 53] and the *Miracle of Moses in the Wilderness* [No. 42], which were painted jointly by Hendrik Van Balen and Jan Brueghel.

Perhaps the principal strength of the collection lies in the section devoted to the works of the Dutch painters of the seventeenth century, in which we can only briefly notice a few of the specially important paintings. Here is Jan Steen with his rollicking gathering, Frans Hals with the broadly painted *Head of a Man* [No. 49], Pieter de Hoogh with the well known early picture of *Peasants Drinking* [No. 46], Gerard Ter Borch in the double portrait of the de Jonghe couple, painted jointly with Berckheyde, and Gerard Dou with one of his typical pictures of dentists. Of especial excellence are the works of the classical landscape painters: Salomon Ruysdael with a view of a plain, Meindert Hobbema with a road between avenues of trees, Vermeer van Haarlem with a view of a village that stylistically and qualitatively approaches very close to the Hobbema, which plays such an important role in the collection, and finally Aert Van der Neer with one of his characteristic moonlight pictures. A distinguished and studied *Nature Morte* [No. 81] by Franz Snyders and other good pictures of this nature

by J. Van Es and d'Hondecoeter complete this superbly assembled group, in which many other pictures deserve mention.

A brief glance to the other schools of painting: Spanish art appears with two artistically inspiring primitive pictures and further with an expressive and devotionally conceived *Crucifixion* [No. 74] and a picture of the *Mater Purissima* [No. 47] by Murillo. Among the interesting French paintings of the eighteenth century are a mythological scene by Coypel and an elegant *Portrait of a Nobleman* [No. 28] by Tournières. A distinguished half-length figure of *A Lady at a Spinnet* [No. 93] by Anton Raphael Mengs may be mentioned as an excellent example by the great German master of the eighteenth century.

HERMANN VOSS

BERLIN, Nov. 25, 1930

1. LIMOGES ENAMEL PAX

XVI Century

20⁰⁰

In the form of a pedimented portal, inset with Limoges plaque enameled in *grisaille* with presentation of Our Lord bearing the Cross to Calvary. Inscribed.
Height, 7 inches; width, 4 inches

2. GILDED COFFRET INSET WITH LIMOGES ENAMEL PLAQUES

XVI Century

110⁰⁰ Rectangular casket with hinged cover; the top and four sides inlaid with Limoges plaquettes enameled in green and *grisaille* with biblical subjects.
Height, 4¾ inches; length, 8 inches

3. LIMOGES ENAMEL PLAQUE

XVI Century

35⁰⁰

Lozenge-shaped plaque enameled with a bust-length portrait of a bearded hero crowned with laurel. Framed.

Frame: Height, 12 inches; width, 10½ inches

4. LIMOGES ENAMEL PORTRAIT PLAQUE OF HENRI IV

XVII Century

260⁰⁰

Domed *tondo* finely enameled with the bust portrait of the bearded monarch, wearing a pleated white ruff above his armor. The spandrels of the frame similarly inset with enamel. Inscribed.

Diameter of *tondo*, 11 inches





MADE IN SWITZERLAND

ENAMELED EPIGRAM ECCLESIASTICAL PLIQUE
IN THE MUSEE DE L'ORTHODOX CHURCH

Enamel blue with a bed *cavetto*, and a central medallion modeled on a relief from the Constantinian era; the rim is decorated with a series of small figures of saints and angels, and a series of small figures of saints and angels.

Diameter: 100 mm.

See also page 100.

[NUMBER 6]

[NUMBER 2]

ENAMELED EPIGRAM ECCLESIASTICAL INSET WITH ENAMEL PLAQUE
LIMOGES, XVII CENTURY

Enamel blue with a bed *repoussé sur coquille* with a beautiful bas-relief of a saint and other ecclesiastical motives, centring a small Limoges enamel medallion.

Diameter: 100 mm.

See also page 100.



[NUMBER 5]



[NUMBER 6]

5. CHAMPLEVÉ ENAMEL ECCLESIASTICAL PLAQUE
OF THE RUSSIAN ORTHODOX CHURCH

210⁰⁰

Circular plate with lobed *cavetto*, and raised centre modeled in relief with a presentation of the Crucifixion; the rim with apostolic figures in *cavo rilievo* and finely enameled in turquoise and sapphire blue with decorative leaf designs reserved in silver.

Diameter, 12 inches

[SEE ILLUSTRATION]

6. GILDED SILVER TAZZA INSET WITH ENAMEL PLAQUETTE
Augsburg, XVII Century

675⁰⁰

Shallow circular bowl *repoussé sur coquille* with a beautiful bacchanalian design of nymphs, satyrs and other festive motives, centring a small Limoges enamel figure plaque; on short round foot.

Diameter, 11 inches

[SEE ILLUSTRATION]

7. *GILDED SILVER ARMORIAL STANDING CUP WITH COVER*

Leipzig, XVII Century

300.⁰⁰
Knopped cylindrical body expanding to a globose cupped lip, the domed cover surmounted by a figure of Minerva as finial; on round foot. The body with bands of armorial devices inscribed with family names; the whole richly *repoussé* and chiseled with floral ornament. Maker's mark, C. B.

Height, 18 inches

[SEE ILLUSTRATION]

8. *CARVED IVORY COVERED TANKARD*

German, circa 1700

500.⁰⁰
Cylindrical tankard with hinged cover surmounted by a mythological group as finial, the handle carved with a canephoros; the body carved in high and undercut relief with a bacchanalian revel.

Height, 13½ inches

[SEE ILLUSTRATION]

9. *LATE RENAISSANCE GILDED SILVER CHALICE WITH COVER*

Spanish, probably XVII Century

350.⁰⁰
Tapered cylindrical vessel with domed cover surmounted by a figure finial; balustered shaft, on lobed and serrated round foot. The cover, shaft and foot *repoussé* and chiseled to a Renaissance design of strap-scrolled foliations, angel masks, the foot with apostolic figures and two ecclesiastic armorial cartouches.

Height, 18½ inches

[SEE ILLUSTRATION]



[NUMBER 7]



[NUMBER 8]



[NUMBER 9]

CHAMPAGNE DOMESTIC STANDING CUP WITH COVER

17th Century

Large, ornate, and elegant, the glass is cupped by the domed cover. The body is decorated with a family name, the whole richly engraved. The cover is marked, C. 17.

Height 8 inches

[NUMBER 8]

CHAMPAGNE DOMESTIC STANDING CUP WITH COVER

17th Century

Large, ornate, and elegant, the glass is cupped by the domed cover. The body is decorated with a family name, the whole richly engraved. The cover is marked, C. 17.

[NUMBER 8]

CHAMPAGNE DOMESTIC STANDING CUP WITH COVER

17th Century

Large, ornate, and elegant, the glass is cupped by the domed cover. The body is decorated with a family name, the whole richly engraved. The cover is marked, C. 17.

Height 8 inches

[NUMBER 8]



MADE IN SWITZERLAND

10. *RED FIGURE HYDRIA*

Greek, V Century

125⁰⁰

Ovoid with incurvate neck and flanged lip; three handles. Painted black, the figure and floral decoration reserved in the red figured technique. Restored.

Height, 18 inches

[SEE ILLUSTRATION]



[NUMBER 10]

Painted black,
Restored.
Height, 18 inches

[NUMBER 10]



MADE IN SWITZERLAND





MADE IN SWITZERLAND

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[NUMBER 11]

11. BOULLE MARQUETERIE BRACKET CLOCK
MOUNTED IN BRONZE DORÉ

Le Grand à Versailles

150 

In the Régence taste. Cartouche-shaped glazed case finely inlaid with brass in a tortoise-shell ground; mounted with rocaille-rococo *bronze doré* appliqués. Incurvate bracket to match.

Total height, 49 inches; width, 18 inches

[SEE ILLUSTRATION]

12. *CARVED AND GILDED BAS-RELIEF*

Italian, XV Century

Presentation of the Madonna and Child carved in bas-relief beneath a triple-arched niche with steeple pinnacles. Gilded.

Total height, 36 inches; width, 16½ inches

[SEE ILLUSTRATION]



MAD. IN S. ...

[NUMBER 12]

12. CARPET OF THE CAIRO MUSEUM

about XIth Century

with a triple

border, the central field is a large square, the sides of which are decorated with a triple border, the width of which is 16½ inches

[REVERSED]



MADE IN SWITZERLAND

13. *SILK EMBROIDERY PANEL*

Swiss, XVI Century

1300¹⁰
THE GARDEN OF EDEN. Primitive mountainous landscape divided into sections by fruiting apple trees, each section enclosing an episode, depicting the allegory of Adam and Eve in the Garden. The scene is animated with numerous animals and birds. Beautifully executed in shaded blues and greens, red, golden yellow, tawny tan and écru silks. Framed.

Height, 19½ inches; length, 9 feet

[SEE ILLUSTRATION OF TWO SECTIONS]

14. *LATE GOTHIC GAUNTLET*

Circa 1500

Withdrawn
Graceful pointed cuff, the articulation of the plates covering fingers executed with great skill.

[SEE ILLUSTRATION WITH NUMBERS 17-18]

15. *GOTHIC CHAMFRON OF PLAIN STEEL*

XV Century

Withdrawn
The forehead and nozzle guard with well defined median ridge, is a fine specimen of the period; the jaw plates and *crinière* of later date.

[SEE ILLUSTRATION WITH NUMBERS 17-18]

16. *BURGANET*

German, XVI Century

Withdrawn
Bowl developing a median crest modeled *en torsade*; hinged visor, laminated neck guard and cheek defenses.

[SEE ILLUSTRATION WITH NUMBERS 17-18]



[NUMBER 13]

14. GOTHIC CHURCH

St. George, XVI Century

The church is a fine specimen of the Gothic style. The tower is a well defined feature, and the windows are of the lancet type. The interior is a simple nave with a single aisle on each side. The floor is of the same material as the walls. The church is a fine specimen of the Gothic style.

Height 12 inches

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NUMBER 13

[Z. 1. 13]

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[NUMBER 17]

[NUMBERS 14-16]

[NUMBER 18]

17. *SUIT OF ARMOR WITH TAPUL BREASTPLATE*

Augsburg, circa 1540

Recomposed of the following elements:

BASINET with hinged visor provided with *mentonnière*, and having eye-slits and air-holes

GORGET, overlapping and lifting at the sides, with straps

BREASTPLATE with low frogged turnover, well defined median ridge terminating in a tapul, and etched, probably at a later date, with a warrior in costume of the period and in half harness, kneeling in prayer before a crucifix; above him is the sun, and a border of floral ornament

BACKPLATE, plain with riveted tassets

ARM DEFENSES with broad overlapping shoulder plates, rerebraces and vanbraces, finely heart-shaped elbow plates, and well laminated gauntlets

LEG DEFENSES, short smooth jambs, *genouillières* similar to the elbow plates, plain greaves, solarets with overlapping lames, and semi-circular toecaps

The suit is composed from a half suit with *poinçon* of an Augsburg armorer. The basinet and the leg defenses are of later date.

[SEE ILLUSTRATION]

18. *DECORATIVE SUIT OF MAXIMILIAN ARMOR
IN THE STYLE OF 1520*

A gracefully modeled and richly fluted suit, composed of the following elements:

ARMET with grooved *timbre*, admirable bellows and visor with small perforations

BREASTPLATE and BACKPLATE, the surfaces ridged throughout in closely grouped channels

COMPLETE ARM DEFENSES with GAUNTLETS

TACES and TASSETS

LEG DEFENSES

GENOUILLIÈRES, grooved


SABBATONS, of the bear's-paw pattern

[SEE ILLUSTRATION]

MARIOTTO DE' BIAGIO DI BINDO ALBERTINELLI

FLORENTINE: 1474—1512

19. *MADONNA AND CHILD WITH SAINTS*

475.  Painted within a lunette is the half-length figure of the Virgin Mother in the traditional crimson and blue robes, supporting on her left arm the nude Infant. At right is St. Nicholas of Tolentino, and at left a saintly bishop.

Panel: Height, 4¼ inches; length, 7 inches

Authenticated by Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin

[SEE ILLUSTRATION]



[NUMBER 19]

M. A. ... DI UGO ALBERTINELLI

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... 111 - 1512

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... and ...
... ..

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... ..

[NUMBER 10]

... ..



MADE IN SWITZERLAND

LIBERALE DI JACOPO DA VERONA

VERONESE: 1451—1536

20. *ST. SEBASTIAN*

Head and bare shoulders of the martyred saint before a classic column, his gaze turned upward. Blue sky background.

Panel: Height, 14½ inches; width, 8¾ inches

Collection of BEKKERATH, Berlin (catalogued by Dr. Wilhelm von Bode)

Authenticated by Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin

[SEE ILLUSTRATION]



MA 1N 5V

[NUMBER 20]

LIBRARY OF THE POPE DA VERONA

1536

SI SCILICET

Handwritten text, possibly a library inventory or description, mentioning "his" and "inches".



MADE IN SWITZERLAND



MADE IN SWITZERLAND

VILLIAMS WOODHEAD & CO.
OUTDOOR SPORTS EQUIPMENT

1000 BROADWAY
NEW YORK
We have a complete line of
outdoor sports equipment, including
tennis rackets, golf clubs, and
baseball bats. We also have a
large stock of outdoor furniture,
including lawn chairs, tables, and
benches. We are located at 1000
Broadway, New York.

[NUMBER 31]

WILLIAMS WOODHEAD & CO.

PHILIPS WOUWERMAN

DUTCH: 1619—1668

21. *THE HUNTER*

Standing on a foreground knoll at the corner of a wood is a hunter standing at the off side of his gray horse, which is grazing. At right is a youthful attendant holding the leash of a greyhound.

Signed on the rock at right with the initials P W

Cradled panel: Height, 8½ inches; length, 11½ inches

From the Imperial HOHENZOLLERN Collection

[SEE ILLUSTRATION]

ADAM PYNACKER

DUTCH: 1622—1673

22. *LANDSCAPE WITH FIGURES*

At left is the colonnade of a ruined classical building, shading the three pastoral figures in the foreground. A donkey and two goats stand near the group and in the distance is a shepherd walking before two oxen.

Signed at lower right, A. PYNACKER

Cradled panel: Height, 11 inches; width, 10½ inches

Collection of Boyle Jarm, No. 1010

Collection of Stuart, 1908

A photograph with the authentication of Comm. Cornelis Hofstede de Groot, The Hague, upon the back will be given to the purchaser.

300⁰⁰

[SEE ILLUSTRATION]

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300

[SEE ILLUSTRATION]



MADE IN SWITZERLAND

PETER PAUL RUBENS

FLEMISH: 1577—1640

23. *ST. MARK*

The full-length figure of the bearded evangelist is seated before a cloudy sky background; he is about to inscribe a missal resting upon his knee. At right is his emblem, the lion.

Panel: Height, 15½ inches; width, 7½ inches

A photograph with the authentication of Comm. Cornelis Hofstede de Groot, The Hague, upon the back will be given to the purchaser.

Companion to the following

[SEE ILLUSTRATION]

PETER PAUL RUBENS

FLEMISH: 1577—1640

24. *ST. LUKE*

The full-length figure is depicted standing in landscape, robed in white garment and olive green mantle, writing upon a tablet. At right is his emblem, the ox, crouching at his feet.

Panel: Height, 15½ inches; width, 7½ inches

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The full-length figure is depicted standing in landscape, robed in white garment and olive green mantle, writing upon a tablet. At right is his emblem, the ox, crouching at his feet.

Panel: Height, 15½ inches; width, 7½ inches

A photograph with the authentication of Comm. Cornelis Hofstede de Groot, The Hague, upon the back will be given to the purchaser.

Companion to the preceding

[SEE ILLUSTRATION]



MADE IN SWITZERLAND



PETER PAUL RUBENS

1615-1680

ARK

The full length figure of the bearded man is seated on a cloudy background; he is about 60 years of age, resting upon his left arm. At right is the emblem, the lion.

Painted on a canvas, 151 inches, with 70 inches

A photograph with the inscription of Connoisseurs. The figure is seated upon the lion, and the lion is upon the pedestal.

Comparison to the painting.

[SEE REVERSE]

PETER PAUL RUBENS

1615-1680

24. ST. PETER

The full length figure of the bearded man is seated on a cloudy background, and a lion is upon his left arm. At right is the emblem, the lion, and the lion is upon the pedestal.

Painted on a canvas, 151 inches, with 70 inches

A photograph with the inscription of Connoisseurs. The figure is seated upon the lion, and the lion is upon the pedestal.

[NUMBER 24]

[NUMBER 23]

[SEE REVERSE]



MADE IN SWITZERLAND

GERARD DEQ
MITHRA Logg. 1000

DE QUA (1897)

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GERARD DOU
DUTCH: 1613—1675

25. *AT THE DENTIST'S*

400 ^{so} Framed in an arched window hung with a blue curtain and centred by a brass chandelier, the dentist is seen at waist length in slashed russet brown costume, his head, surmounted by a blue beret, turned to the spectator. His patient is seated before him, holding his wrist with agonized expression as he probes the tooth. Upon the sill are a carafe and various other properties.

Height, 14 inches; width, 11½ inches

From the Imperial HOHENZOLLERN Collection

[SEE ILLUSTRATION]



[NUMBER 25]

DAVID TENIERS THE YOUNGER

[ATTRIBUTED TO]

FLEMISH: 1610—1690

26. *CAROUSING BOORS*

Interior of a kitchen with two jovial peasants seated at a rough table; the one at left turns smilingly toward the spectator and drinks a toast, the other leans over an earthenware bowl. Behind them an old peasant is filling his pipe near the fireplace, and nearby two others are gazing at the glowing fire. At right the housewife is seen in the doorway.

Signed at lower right, D. TENIERS, f.

Panel: Height, 13 inches; length, 16 inches

From the Imperial HOHENZOLLERN Collection

[SEE ILLUSTRATION]

175⁰⁰



MADE IN SWITZERLAND

SIENESE SCHOOL

XV CENTURY

27. *VIRGIN SAINT*

Three-quarter length figure painted within a *vesica piscis* before a dark green background, the head encircled by a golden halo. She wears a translucent white hood and wimple, and gold-embroidered crimson tunic with white mantle lined in bluish green. Her hands are crossed upon her breast in devotional attitude.

Panel: Height, 17½ inches; width, 12 inches

Authenticated by Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin

[SEE ILLUSTRATION]

150 



MADE IN SWITZERLAND



MADE IN SWITZERLAND

ROBERT LEVRAC TOURNIERES

FRENCH: 1668—1742

28. *PORTRAIT OF A NOBLEMAN*

150 ⁰⁰ Three-quarter length standing figure, with long curled powdered peruke, wearing lace jabot, embroidered blue silk jacket, and mauve velvet surcoat draped over his left arm. His right hand rests upon a table. Background of deep olive-brown leafage massed before a blue sky.

Height, 16 inches; width, 12 inches

Collection of DR. BENEDIKT, Berlin

[SEE ILLUSTRATION]

JACOB CLAESSENS VON UTRECHT
DUTCH: XVI CENTURY

29. *PORTRAIT OF A GENTLEMAN IN BLACK CAP AND GOWN*

Bust-length figure in three-quarter profile to the right, wearing a flat black cap, black tunic and voluminous gown, painted before a green background.

Panel: Height, 12½ inches; width, 10¾ inches

Painted about 1540

A photograph of this picture with authentication of Comm. Cornelis Hofstede de Groot, The Hague, upon the back will be given to the purchaser.

Companion to the following

[SEE ILLUSTRATION]



MADE IN SWITZERLAND

JACOB CLAESSENS VON UTRECHT

DUTCH: XVI CENTURY

30. *PORTRAIT OF A LADY IN WHITE HEADDRESS*

Bust-length figure painted before a similar green background, the finely modeled features turned to the spectator. She wears a white linen headdress, peacock blue bodice cut low revealing the white chemise, and partly draped by a drab mantle.


Panel: Height, 12½ inches; width, 10¾ inches

Painted about 1540

A photograph of this picture with authentication of Comm. Cornelis Hofstede de Groot, The Hague, upon the back will be given to the purchaser.

Companion to the preceding

[SEE ILLUSTRATION]

1200. 



MADE IN SWITZERLAND



MADE IN SWITZERLAND

HEADIER BOWE

1617—1681

WITH DOG

... 10 left ... a ...
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Height ... 18 ...
... for ...

GERARD TER BORCH

DUTCH: 1617—1681

31. *PORTRAIT OF A NOBLEMAN WITH DOG*

650⁰⁰

Standing figure of a gentleman in armor, his left arm resting upon a table, on which is his plumed heaume. At his feet is a greyhound. Shaded background.

Height, 20 inches; width, 14 inches

From the Imperial HOHENZOLLERN Collection

Authenticated by Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin

[SEE ILLUSTRATION]

JAN VERMEER VAN HAARLEM

DUTCH: 1628—1691

32. *LANDSCAPE*

Expanse of undulating cultivated land dotted with sheaves of wheat at right, and with a wheel track winding from the centre foreground toward the town in the middle distance. At the bend in the path are two small figures, and beyond at left the arms of a distant windmill are seen, silhouetted against a mass of cumulus clouds.

Panel: Height, 12½ inches; length, 19½ inches

325.00

Note: This picture was formerly attributed to Hobbema, but the landscape and town have since been identified as the work of Jan Vermeer van Haarlem.

Collection of DR. BENEDIKT, Berlin

[SEE ILLUSTRATION]



MADE IN SWITZERLAND

SALOMON VAN RUISDAEL

DUTCH: 1600—1670

33. *THE POACHERS*

A late summer landscape, the brown earth in the foreground rising to a knoll from which springs a clump of trees with gnarled branches massed with green foliage spread before a cloudy blue sky. In the ravine are gamekeepers reconnoitering, one mounted, another firing at two fleeing poachers.

Panel: Height, 17½ inches; length, 22 inches

From the GALERIE ROCHLITZ, Berlin

A photograph of this painting with the authentication of Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]

SALOMONSON, M. S. 1954.

THE PHILIPPS

100. painting

Friedrich

[NUMBER 33]





MADE IN SWITZERLAND

BARTHOLOMAUS BRUYN THE ELDER


GERMAN: 1493—1556

34. *PORTRAIT OF A LADY IN WHITE HEADDRESS*

The bust-length figure is turned slightly to the left, the finely modeled head covered by an elaborate white linen coif, the black gown revealing a narrow white line at the neck. Olive brown background.

Dated at left, 1548

Panel: Height, 8½ inches; width, 8 inches

2900. 

Note: This work of the master has in the past been attributed to Hans Holbein the younger.

Collection of I. P. GIBSON CRAIG, 1887

Collection of N. N. BYN, 1912

From the Imperial HAPSBURG Collection

A photograph of this painting with the authentication of Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin, on the back will be given to the purchaser.

[SEE ILLUSTRATION]

NICOLAAS MAES

DUTCH: 1632—1693

35. *A PRINCESS OF ORANGE*

Waist-length figure painted within an oval, the fair hair dressed in ringlets, the oval face with large blue eyes and arched brows. Draping her right shoulder over the white satin *décolletage* is a crimson mantle, and around her neck is a *collet* of pearls.

Signed at lower right, N. MAES, and dated 1671

Height, 18 inches; width, 13½ inches

From the Imperial HOHENZOLLERN Collection

A photograph of this picture with the authentication of Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin, on the back will be given to the purchaser.

Companion to the following

[SEE ILLUSTRATION]

7/50



MADE IN SWITZERLAND

NICOLAAS MAES

DUTCH: 1632—1693

36. *A PRINCE OF ORANGE*

Painted within an oval is the waist-length princely figure, the wavy dark brown hair falling to the shoulders. The body is turned slightly to the left, the large brown eyes looking to the spectator. Over his corium armor is draped a crimson mantle.

Signed at lower right, N. MAES

Height, 18 inches; width, 13½ inches

625  *From the Imperial Hohenzollern Collection*

A photograph of this picture with the authentication of Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin, on the back will be given to the purchaser.

Companion to the preceding

[SEE ILLUSTRATION]



MADE IN SWITZERLAND



MADE IN SWITZERLAND

NICOLAAS MAES

DUTCH: 1632—1693

37. *A PRINCE OF ORANGE*

Waist-length figure of the patrician youth, his full face framed by the curled fair hair which falls to his shoulders. He stands with his left arm negligently resting upon a rocky support. His embroidered rose jacket is open at the front to reveal a white lace jabot, and is partly draped by a greenish blue velvet mantle. At upper left is a vista of landscape.

Signed at lower right, N. MAES

Height, 18 inches; width, 14 inches

1100⁰⁰
Collection of SCHWEITZER

A photograph of this picture with the authentications of Prof. Max J. Friedländer and Dr. Herman Voss of the Kaiser Friedrich Museum, Berlin, on the back will be given to the purchaser.

[SEE ILLUSTRATION]

SIR ANTHONY VAN DYCK

FLEMISH: 1599—1641

38. *ST. PAUL*

Waist-length figure of the saint, his massive head with fringe of dark hair and reddish brown beard bent over a missal of which he is turning the leaves. He wears a grayish aubergine mantle and supported on his left arm is a sword. Dark background.

Cradled panel: Height, 25½ inches; width, 19¾ inches

From the Imperial HOHENZOLLERN Collection

Authenticated by Comm. Cornelis Hofstede de Groot, The Hague, who states that this and the companion painting, of apostles, are the work of Van Dyck painted while in the studio of Rubens, much after the manner of Jacob Jordaens

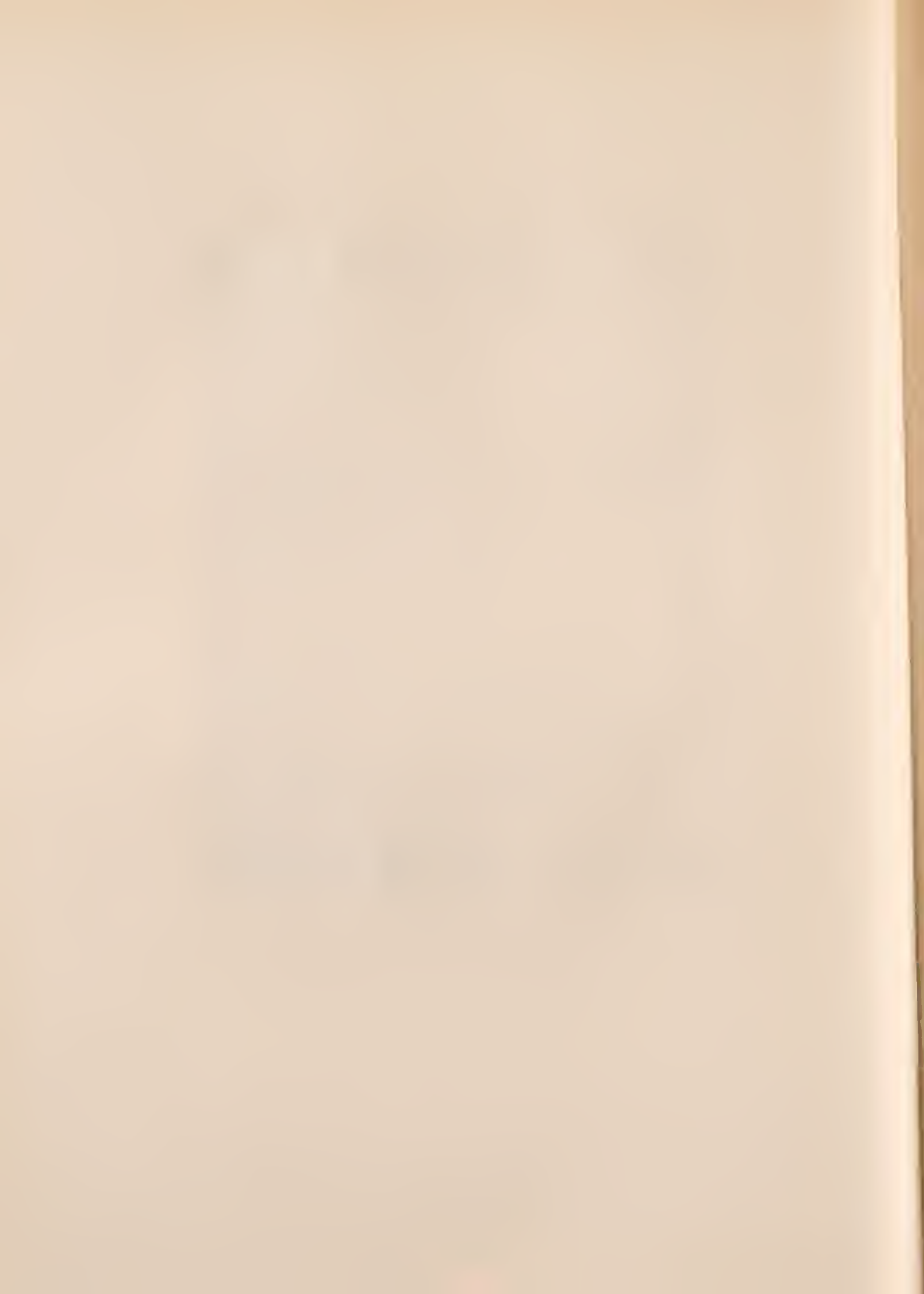
A photograph of this picture with autographed authentication by Comm. de Groot on the back will be given to the purchaser.

Companion to the following

[SEE ILLUSTRATION]



MADE IN SWITZERLAND



SIR ANTHONY VAN DYCK

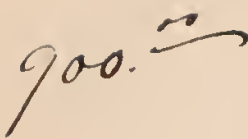
FLEMISH: 1599—1641

39. *ST. PHILIP*

The semi-draped waist-length figure of an old man with ruddy wrinkled face and brow framed in shaggy gray hair and white beard, a crimson mantle draping his right elbow. He contemplates a skull which he holds in his left hand. Dark background.

Cradled panel: Height, 25½ inches; width, 19¾ inches

From the Imperial HOHENZOLLERN Collection

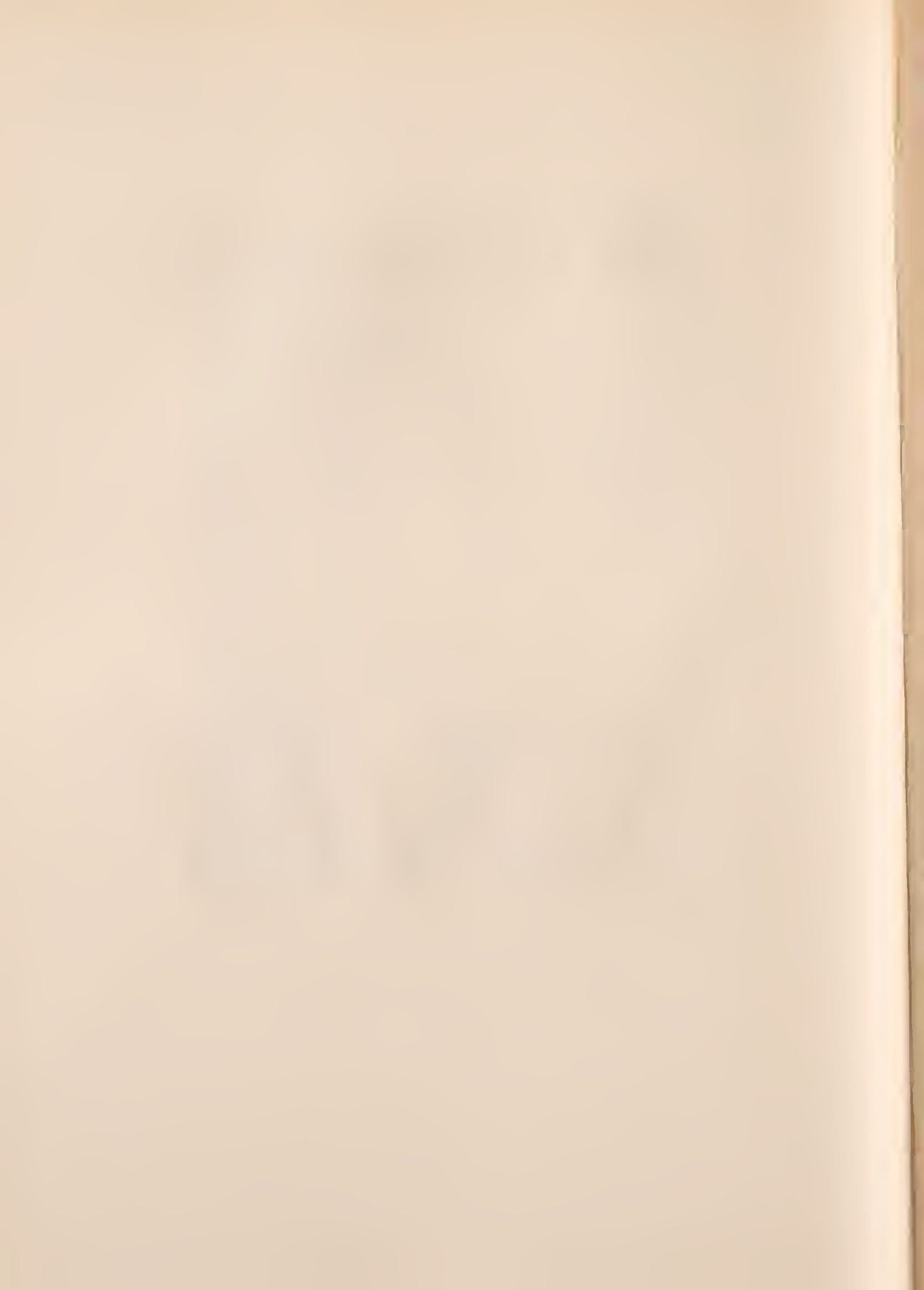
900.  A photograph of this picture with autographed authentication by Comm. Cornelis Hofstede de Groot, The Hague, [see note to the preceding] will be given to the purchaser.

Companion to the preceding

[SEE ILLUSTRATION]



MADE IN SWITZERLAND





MADE IN SWITZERLAND

GIOVANNI DOMENICO TIEPOLO

ITALIAN: 1727—1804

40. *PORTRAIT OF A MAN IN ORIENTAL COSTUME*

Head and shoulders of a young man looking to the spectator, his full face with heavy eyebrows, large brown eyes, and faintly penciled moustache and beard. His head is swathed in a voluminous turban of white linen striped in blue which meets the broad open white collar of the brown jacket.

Height, 24 inches; width, 20 inches

1100 — *Collection of the DUKE OF HIJAR*

Collection of SALAMANCA, Paris

Collection of KANN, Paris

From the Imperial HOHENZOLLERN Collection

Authenticated by Dr. George Gronau of Zurich and Prof. August L. Mayer of the Pinakothek, Munich

[SEE ILLUSTRATION]

KAREL DU JARDIN

DUTCH: 1622—1678

41. *AT REST*

375-2
On the grassy slope of a deep ravine three travelers have halted to rest, two remaining mounted, one upon a white horse, the other with his back to the spectator, drinking. Another figure is loosening the girths of his horse. Upon the spur of the hill at left a man is seated with two dogs, his knapsack beside him. Above at right is a leafy green tree spread before a cloudy summer sky.

Signed at lower right, K. DU JARDIN

Height, 22½ inches; length, 25½ inches

Collection of DR. BENEDIKT, Berlin

[SEE ILLUSTRATION]




MAD! IN SWITZERLAND

JAN BRUEGHEL
FLEMISH: 1568—1625
AND
HENDRIK VAN BALEN
FLEMISH: 1575—1632

42. *THE MIRACLE OF MOSES IN THE WILDERNESS*

Episode depicting Moses and the children of Israel in the wilderness, presenting the miracle of the water. Composition of numerous figures, cattle and horses resting and refreshing themselves in a valley with a distant vista of blue mountains. In the middle distance, surrounded by a group of patriarchs and other figures, Moses is seen striking the rock from which the water is springing.

Copper: Height, 17½ inches; length, 26 inches

700.  A photograph of this picture having the authentication of Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]



MADE IN SWITZERLAND





MADE IN SWITZERLAND

AERT VAN DER NEER

DUTCH: 1604—1677

43. *RIVER LANDSCAPE BY MOONLIGHT*

Under a sky massed with dark gray clouds with a patch of blue to which the moon is just rising, casting a silvery beam upon the broad river. At either side upon the low-lying wooded banks are numerous peak-roofed dwellings and in the distance at left a windmill. Upon the calm waters are numerous small sailing vessels manned with fishermen.

Signed in the left foreground upon the palings with the artist's monogram

1400—

Panel: Height, 18½ inches; length, 29¼ inches

From the Imperial HOHENZOLLERN Collection

A photograph of this picture with authentication of Dr. Wilhelm von Bode of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]

NICOLAAS MAES

DUTCH: 1632—1693

44. *PORTRAIT OF A NOBLEMAN*

Three-quarter length standing figure, his aquiline features framed in the long gray wig. His dark blue jacket reveals a white linen collar and is partly covered by his brown velvet surcoat. His right hand rests upon a plinth. Landscape background at twilight.

Height, 24 inches; width, 19 inches

From the Imperial HOHENZOLLERN Collection

A photograph of this picture with authentication of Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser.

Companion to the following

[SEE ILLUSTRATION]

350 ^{oo} →



MADE IN SWITZERLAND

NICOLAAS MAES

DUTCH: 1632—1693

45. *PORTRAIT OF A NOBLEWOMAN*

Dignified figure standing at three-quarter length before a dark landscape background hung at right with a brown drapery. She leans slightly to the right, supporting her weight upon her left arm which rests upon a plinth. The gray hair is waved softly about the oval face, and she wears an aubergine gown with white collar and sleeves.


Height, 24 inches; width, 19 inches

From the Imperial HOHENZOLLERN Collection

A photograph of this picture with authentication of Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser.

Companion to the preceding

[SEE ILLUSTRATION]

750 



MADE IN SWITZERLAND



MADE IN SWITZERLAND

PIETER DE HOOGH

DUTCH: 1632—1681

46. PEASANTS DRINKING

Three boors are seated about a table before a wood partition at the right of a shaded tavern interior, the young man at right in half-buttoned red jacket and cap, one stocking sagging down about his right ankle, turned to the spectator as he laughingly drinks a toast. Another young man lights his pipe from a coal pan, while the third figure between them, an old man, watches the first young drinker.

Signed at lower left, P. DE HOOGH

Panel: Height, $19\frac{3}{4}$ inches; width, $16\frac{1}{2}$ inches

4400.~
Collection of M. HOLLITSCHER

Described by Dr. Wilhelm von Bode in "Zeitschrift für bildende Kunst", Vol. XXX, p. 305; he states in part that this painting is a very unusual work, bearing a genuine signature, and is more Flemish than Dutch in character. He does not consider this remarkable as Pieter de Hoogh was born in Rotterdam, which is not far from Antwerp, and probably came directly under the influence of Brouwer and the Antwerp School. In fact, Dr. Bode is of the opinion that this painting may have been taken from a composition of Brouwer's.

Described in Valentino, "Pieter de Hoogh", Stuttgart, p. 13

A photograph with the authentication of Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]

BARTOLOMEO ESTEBAN MURILLO

SPANISH: 1618—1682

47. *MATER PURISSIMA*

Waist-length figure of the youthful Virgin Mary, her head within a luminous light tilted slightly to the left, the large brown eyes gazing ecstasically upward. The oval face is framed in the long brown hair falling in rippling waves over her shoulders, and she clasps to her breast the sapphire blue mantle which partly covers her white vestment. Brown background.

Height, 27½ inches; width, 20¾ inches

Collection of SIR GEORGE LINDSAY HOLFORD, London

Exhibited at the British Institution, 1851, No. 47

Exhibition of Spanish Art, New Gallery, London, 1895-6, No. 41

Described in Dr. Waagen, "Art Treasures in Great Britain", Vol. II, p. 199

Engraved and mentioned in Mrs. Jameson, "Legends of the Madonna", London, 1852, p. 56

Illustrated in Curtis, "Velasquez and Murillo", No. 76

[SEE ILLUSTRATION]

10500



MADE IN SWITZERLAND

SIR ANTHONY VAN DYCK

FLEMISH: 1599—1641

48. *PORTRAIT OF JAN WILDENS* [1580—1653]

Head and shoulders portrait of the artist, the well modeled head with reddish brown moustache and Van Dyck beard, the large brown eyes looking to the spectator. Over his black jacket he wears a grayish white scarf. Background of greenish sky with a brilliant ruby red hanging at right.

Cradled panel: Height, 18½ inches; width, 14 inches

Note: A very similar portrait is illustrated in *Klassiker der Kunst: Van Dyck*, Stuttgart and Leipzig, 1909, p. 158. The present work is a distinguished and freshly handled variation of the painting in the Cassel Gallery.

A photograph of this picture with authentication of Dr. Hermann Voss, Director of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]



MADE IN SWITZERLAND



MADE IN SWITZERLAND

FRANS HALS

DUTCH: 1580—1666

49. *HEAD OF A MAN*

Vigorously painted head and shoulders before a dark background, of a middle-aged man with florid complexion, black moustache and sparse beard, the dark brown eyes beneath heavy brows. Wisps of the tousled hair fall upon the forehead. Crossing his black jacket over the right shoulder is the outline of a broad belt, and around his neck is a shaped white collar.

Height, 20½ inches; width, 17 inches

Painted about 1655

Collection of DR. RICHTER, London

A photograph of this picture with authentications of Dr. Wilhelm von Bode of the Kaiser Friedrich Museum, Berlin, and Comm. Cornelis Hofstede de Groot, The Hague, upon the back will be given to the purchaser. The latter considers this canvas to be a characteristic work of the last and best period of Frans Hals.

[SEE ILLUSTRATION]

SIR ANTHONY VAN DYCK

FLEMISH: 1599—1641

50. *ST. JOHN THE EVANGELIST*

Bust-length figure of the youthful St. John with long reddish brown hair falling to his shoulders, holding his brilliant crimson tunic with his left hand. In his right hand he holds a chalice, and seen at left in deep shadow is his attribute, the eagle.

Cradled panel: Height, 25½ inches; width, 19½ inches

Note: This work belongs to a series of the twelve Apostles painted in the studio of Rubens, and is, according to Dr. von Bode, the only one executed solely by Van Dyck.

From JULIUS BÖHLER, Munich

From CHARLES SEDELMAYER, Paris

Exhibited in Brussels, 1910

A photograph of this picture with authentications of Prof. August L. Mayer, of the Pinakothek, Munich, and Dr. Wilhelm von Bode, of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]

13000. —



MADE IN SWITZERLAND

NICOLAAS MAES

DUTCH: 1632—1693

51. *PORTRAIT OF A SCHOLAR*

The three-quarter length figure is elegantly posed, seated at a table, with long dark curls of hair falling to his shoulders. He wears a voluminous sapphire and blue gown and white jabot; his right hand rests upon a volume open on the table before him. Background of shelves lined with books.

Signed at right, N. MAES

Height, 27½ inches; width, 22¾ inches

From the Imperial HOHENZOLLERN Collection

A photograph of this picture with authentication of Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser.

Companion to the following

[SEE ILLUSTRATION]



MADE IN SWITZERLAND



MAD1 IN SWITZERLAND

NICOLAAS MAES

DUTCH: 1632—1693

52. *PORTRAIT OF THE SCHOLAR'S WIFE*

Painted before a background suggesting dark verdure is the three-quarter length seated figure of a lady, her right arm supported on a plinth, her left disposed carefully upon her lap. She wears a deep golden brown gown with white fichu and elbow sleeves.

Signed at lower left, N. MAES

Height, 27½ inches; width, 22¾ inches

From the Imperial HOHENZOLLERN Collection

A photograph of this picture with the authentication of Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser.

Companion to the preceding

[SEE ILLUSTRATION]

JAN BRUEGHEL
FLEMISH: 1568—1625
AND
HENDRIK VAN BALEN
FLEMISH: 1575—1632

53. *THE HUNT OF DIANA*

A receding view of verdant landscape with forests in the middle distance. At left is a group of Diana surrounded by her nymphs and hounds, the goddess in crimson robe fondling a marmoset. Beyond is another group in perspective. The foreground is strewn with an admirable arrangement of dead game and birds, including a stag, rabbits and hares, partridges and pheasants, woodcock and snipe, and upon the branch of a tree at right others are hanging.

Panel: Height, 24¾ inches; length, 37¼ inches

From the Imperial HOHENZOLLERN Collection

A photograph of this picture with the authentication of Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]

JAN BRUEGHEL
FLEMISH: 1568—1625
AND
HENDRIK VAN BALEN
FLEMISH: 1575—1632

53. *THE HUNT OF DIANA*

A receding view of verdant landscape with forests in the middle distance. At left is a group of Diana surrounded by her nymphs and hounds, the goddess in crimson robe fondling a marmoset. Beyond is another group in perspective. The foreground is strewn with an admirable arrangement of dead game and birds, including a stag, rabbits and hares, partridges and pheasants, woodcock and snipe, and upon the branch of a tree at right others are hanging.

Panel: Height, 24¾ inches; length, 37¼ inches

From the Imperial HOHENZOLLERN Collection

A photograph of this picture with the authentication of Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]



MADE ON SULLI PLANT



GERARD TER BORCH

DUTCH: 1617—1681

AND

GERRIT BERCKHEYDE

DUTCH: 1638—1698

54. *PORTRAIT OF THE BURGHIER DE JONGHE AND HIS WIFE*

The two figures are shown at full length standing upon the *pavé* of a quay, in aristocratic Dutch black costumes with white collars, the burgher in wide-brimmed hat, his wife with a fan in her right hand. By their side is a small white dog. On the thoroughfare fronting the façades of buildings is an itinerant peddler selling victuals to a housewife.

Signed at lower right upon a marble pillar, G. TERBORCH and BERCKHEYDE

Height, 33 inches; width, 29 inches

Painted in 1664

Collection of KING CHARLES II, the last of the Hapsburg line in Spain

A photograph of this picture authenticated upon the back by Dr. Wilhelm von Bode of the Kaiser Friedrich Museum, Berlin, will be given to the purchaser. Dr. von Bode states that the figures are the work of Ter Borch, while the architectural landscape and the small figures are by Berckheyde. The picture represents the rich Java importer, brother of the artist, Ludolf de Jonghe.

[SEE ILLUSTRATION]



MADE IN SWITZERLAND



MADE IN SWITZERLAND

MEINDERT HOBBEEMA

DUTCH: 1638—1709

55. *LANDSCAPE WITH FIGURES*

A broad wheel track winds from the centre foreground toward the middle distance, passing a thatch-roofed cottage at the fork. An avenue of tall trees flanks the path, their boughs heavy with autumnal tinted verdure spread against a fine blue sky massed with cumulous cloud forms. At left is a cultivated expanse of arable lands with a windmill at the horizon, and passing to and fro and resting in the foreground are small groups of figures, one at left fishing in a pool of water. At extreme right is another thatch-roofed cottage from which a figure in red jacket has just emerged.

Signature in the foreground indecipherable

11000. 

Cradled panel: Height, 33 inches; length, 45 inches

Collection of RICHTER, London

A photograph of this picture with authentication of Comm. Cornelis Hofstede de Groot, The Hague, on the back will be given to the purchaser.

[SEE ILLUSTRATION]

NETHERLANDISH SCHOOL

CIRCA 1525

56. MADONNA AND CHILD

Three-quarter length figure of the youthful Virgin Mother seated by a table, her fair hair covered by a transparent white wimple. Her crimson mantle is draped over her bluish green tunic, which is open to bare her right breast. Upon a white drapery over her arm reclines the finely modeled nude form of the Divine Infant, Who holds an apple. At left upon a table is a faïence jar of pinks, and at right is a forest of trees. In the left distance is a primitive landscape with castellated buildings seen in a bluish haze.

Cradled panel: Height, 24¾ inches; width, 19¼ inches

From the Imperial Hohenzollern Collection

A photograph of this picture with authentication of Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser. Dr. Friedländer identifies the painter as the "Master of the Parrot".

[SEE ILLUSTRATION]

NETHERLANDISH SCHOOL

CIRCA 1525

56. MADONNA AND CHILD

Three-quarter length figure of the youthful Virgin Mother seated by a table, her fair hair covered by a transparent white wimple. Her crimson mantle is draped over her bluish green tunic, which is open to bare her right breast. Upon a white drapery over her arm reclines the finely modeled nude form of the Divine Infant, Who holds an apple. At left upon a table is a faïence jar of pinks, and at right is a forest of trees. In the left distance is a primitive landscape with castellated buildings seen in a bluish haze.

Cradled panel: Height, 24¾ inches; width, 19¼ inches

From the Imperial HOHENZOLLERN Collection

A photograph of this picture with authentication of Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser. Dr. Friedländer identifies the painter as the "Master of the Parrot".

[SEE ILLUSTRATION]



MADE IN SWITZERLAND

JACOPO ROBUSTI [*Called* TINTORETTO]

VENETIAN: 1518—1594

57. *PORTRAIT OF A NOBLEMAN*

Half-length figure to the left of a young man in black gown slightly open at the front to reveal the white jabot, the bearded head with large brown eyes turned to the spectator. Dark background.

Height, 33 inches; width, 25¾ inches

1600.⁰⁰ A photograph of this picture with authentications of Dr. Hermann Voss, Director of the Kaiser Friedrich Museum, Berlin, and of Prof. August L. Mayer of the Pinakothek, Munich, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]



MADE IN SWITZERLAND



MADE IN SWITZERLAND

ANTOINE GRAFF

GERMAN: 1736—1813

58. *PORTRAIT OF A LADY*

Painted before a dark background is the almost waist-length figure of a young woman with brilliant complexion, her fair hair drawn back from the forehead and dressed with a black lace cap. She wears a large white gauffered collar and black gown slashed to reveal dark green sleeves, and about her neck are three strands of coral beads.

Height, 25½ inches; width, 20 inches

Collection of H. S. H. the DUKE OF ANHALT-DESSAU

[SEE ILLUSTRATION]

GUIDO RENI


ITALIAN: 1575—1642

59. *MATER DOLOROSA*

Painted before a dark background is the three-quarter length figure of the Virgin Mother, her tearful face of delicate contours, the large brown eyes gazing upwards. Her hair is completely covered by a yellowish white drapery; she wears a crimson tunic and bluish green mantle.

Height, 44½ inches; width, 35½ inches

From the Imperial Hohenzollern Collection

550. 

[SEE ILLUSTRATION]



MADE IN SWITZERLAND



JACOPO BELLINI

ITALIAN: c. 1400—1470

60. *MADONNA AND CHILD* [*MATER AMABILIS*]

Painted before a gold background and beneath a semicircular arch is the half-length figure of the Virgin Mother with rounded face and almond-shaped eyes below delicately penciled brows, wearing a hooded gold-embroidered black mantle secured at the neck by a jeweled morse and revealing the rose-crimson tunic. Upon her right arm she supports the Divine Infant fully robed in brilliant crimson. Both figures are haloed, the haloes executed in *bulino* work.

Cradled panel: Height, 32½ inches; width, 21 inches

Collection of PROF. PAOLO PASTINI, Rome

Note: This work is ascribed to Jacopo Bellini by Detlev Baron von Hadeln, whose opinion is confirmed by Dr. Ganz of Basle.

A photograph with autographed authentication by Baron von Hadeln upon the back will be given to the purchaser.

[SEE ILLUSTRATION]



MADE IN SWITZERLAND



MADE IN SWITZERLAND

FRANCESCO DI PESELLO [*Called* PESELLINO]

FLORENTINE: 1422—1457

61. *MADONNA AND CHILD*

Graceful presentation of the youthful Madonna, her ethereal head with delicately delineated features inclined toward the semi-draped Infant Christ seated upon her lap. She wears a gold-embroidered crimson tunic and blue hooded mantle lined in burnt orange. The heads are surrounded by golden nimbi before a blue sky, and at left is a minute prospect of a lakeside landscape.

Height, 23 inches; width, 16 inches

1200
Note: This beautiful work has in the past been attributed to Fra Filippo Lippi, with whom Pesellino is known to have collaborated. In about the year 1439 Fra Filippo executed the altarpiece for Sta Croce, for which Pesellino painted the predella. Types of their children and saints are analogous. *Vide* Raymond van Marle, *Italian Schools of Painting*, The Hague, 1928, Vol. X, p. 471.

4200.00
According to Dr. W. Suida, Venice, this picture shows close affinity to the *Little Madonna with Saints* by Pesellino in the National Gallery, London, formerly in Dorchester House.

A photograph of this picture having the authentication of Prof. Giovanni Caldano, Venice, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]

BERNARDINO DEI CONTI

MILANESE: 1450—1525

62. MADONNA AND CHILD

The youthful Virgin Mother is depicted at three-quarter length in profile to the right, her head, with features of delicate contour, bowed toward the nude form of the Divine Infant nursing at her breast. She is seated in the corner of an interior, and robed in a delicate shade of blue, with an olive green mantle draped at her waist. Through the aperture at right is viewed a primitive landscape centring a moated *château*.

Signed upon the marble panel at lower right, BERNARDINUS DE COMITE

Cradled panel: Height, 33 inches; width, 22½ inches

Note: A very similar composition by Dei Conti is in the Academia Carrara in Bergamo, dated 1501, and both exhibit the influence of Leonardo da Vinci.

Collection of CORRAY

Described and illustrated in Catalogue of Old Masters, issued by the Kleinberger Galleries, 1911, p. 160, No. 128

A photograph of this picture with the authentications of Prof. August L. Mayer of the Pinakothek, Munich, and Dr. George Gronau, Zurich, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]



MADE IN SWITZERLAND

JACOPO DE ANTONIO DE NEGRETO
[Called PALMA IL VECCHIO]

ITALIAN: 1480—1528

63. *MADONNA AND CHILD WITH SAINTS*

The Virgin Mother is enthroned with the nude Child standing upon her lap, before a deep green panel. Her head, covered by a white veiling, is inclined slightly to the right, and she wears crimson and blue robes. At left is the bearded St. John holding a banderolle, and at right Mary Magdalene in brown cloak, holding a pyx. At either side of the central panel are receding primitive landscapes.

Cradled panel: Height, 26 inches; length, 41¾ inches

From the Imperial HOHENZOLLERN Collection

Authenticated by Dr. Wilhelm von Bode of the Kaiser Friedrich Museum, Berlin, who states that there are a number of similar representations of Madonnas by Palma Vecchio which are related to a Venetian scheme of composition that was already determinate in the fifteenth century. The present work belongs to the late period of the master.

A photograph with autographed authentication by Dr. von Bode upon the back will be given to the purchaser.

[SEE ILLUSTRATION]

11500. ^{oo} ✓



MADE IN SWITZERLAND

GIOVANNI BELLINI

ITALIAN: 1426—1516

64. *THE CIRCUMCISION OF CHRIST*

Five gorgeously robed figures are grouped about an altar in a receding primitive landscape, the Virgin Mother in crimson and blue with white hood presenting the nude form of the Divine Infant to the bearded priest at left, who is depicted in rich brocaded vestments, which the attendant behind holds back to reveal the brilliant crimson lining. In the rear are the head and shoulders of the bearded St. Joseph, and at right is Saint Catherine in green, with yellow hood.

Signed at left upon the trunk of a tree, IOHANNES BELLINVS

Cradled panel: Height, 27¾ inches; length, 44 inches

Variations of this important work are in the National Gallery, London, Catalogue No. 1455, and the Leuchtenberg Gallery, Munich

A photograph of this picture with authentications of Dr. George Gronau of Zurich, and Prof. August L. Mayer of the Pinakothek, Munich, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]



MADE IN SWITZERLAND



MADE IN SWITZERLAND

ANGELO DI COSIMO ALLORI [*Called* BRONZINO]

ITALIAN: 1502—1572

65. *PORTRAIT OF A YOUNG NOBLEMAN*

Heroic figure standing at three-quarter length, his fine head with sensitive features and tightly curled hair turned and looking toward the right. He wears a shaded sapphire-blue silk doublet, and fur-trimmed surcoat with puffed sleeves. His left hand rests upon the arm of a Dantesque chair, and at his right is a marble statue of Minerva upon a plinth.

Cradled panel: Height, 52½ inches; width, 37½ inches

Collection of MARIA GUISEPPE, PRINCE OF CASSANO, Rome

Collection of the COUNT CONTINI, Rome

A photograph of this picture with authentications of Prof. August L. Mayer of the Pinakothek, Munich, Dr. George Gronau of Zurich, and Dr. Hermann Voss, Director of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]



MADE IN SWITZERLAND

SEBASTIANO LUCIANI [*Called* DEL PIOMBO]

ITALIAN: 1485—1547

66. *A CARDINAL WITH TWO SECRETARIES*

Within a shadowy interior, the life-size figure of the bearded Cardinal in white surplice and the rich red robes and beret of his office, is seated at a table and looking to the observer. In his right hand is a small white document; his left arm rests upon the arm of his Dantesque chair. Behind him stand two bearded scholars in fur-trimmed togas and small black caps. The figures are painted at three-quarter length.

Height, 61 inches; width, 51 inches

10500 ⁰⁰
Collection of H. M. KING MANUEL II of Portugal

A photograph of this painting with the authentications of Dr. Wilhelm von Bode of the Kaiser Friedrich Museum, Berlin, Prof. August L. Mayer of the Pinakothek, Munich, and Dr. George Gronau, Zurich, on the back will be given to the purchaser. These experts are unanimous in attributing this very fine work to Del Piombo as a single-handed production. Dr. Gronau compares the picture to that of Pope Leo X by Raphael.

[SEE ILLUSTRATION]

SIR JOSHUA REYNOLDS, P.R.A.

BRITISH: 1723—1792

67. *H.R.H. GEORGE FREDERICK, PRINCE OF WALES
AFTERWARDS GEORGE IV*

More than life-size figure of the young Prince in the golden-brown uniform of a Hussar, the tunic trimmed with silver braid, rose-crimson dolman, and shako with crimson and silver tassel upon his powdered head. His right hand, holding his gloves, rests upon the hilt of his sheathed saber, his right hand is upon his hip. Background of fortified landscape under a cloudy blue sky, with a draped cannon at right.

Height, 89 inches; width, 51½ inches

Painted circa 1785

Collection of the DUC DE MORNAY, 1865

Collection of MONSIEUR COTTIER, Paris

Published in the Gazette des Beaux Arts, 1872 by Paul Mantz

Authenticated by A. Polovtsoff, Paris, and Dr. Paul Ganz, Basle

9400⁰⁰

[SEE ILLUSTRATION]



MADE IN SWITZERLAND

R.C.A.

OF WILES

golden-brow
on dolm
His right
The right

DESTRATION

[NUMBER 92]





MADE IN SWITZERLAND

PIETER BRUEGHEL THE YOUNGER

FLEMISH: 1564—1637

68. *THE MASSACRE OF THE INNOCENTS*

Curious conception of Bethlehem with snow-topped peak-roofed cottages dotting the snow-clad landscape. In the foreground open space, Herod's armored soldiers, mounted and dismounted, wrest the babes from their mothers' arms; two soldiers at left are battering in the door of a dwelling.

Panel: Height, 36½ inches; length, 45½ inches

1600. *oo*
A letter of authentication written by Comm. Cornelis Hofstede de Groot, The Hague, dated June, 1927, will be given to the purchaser.

[SEE ILLUSTRATION]

JAN STEEN

DUTCH: 1626—1679

69. *THE LEAN KITCHEN*

The shaded interior of a beamed kitchen with an open fire at right and a rude table in the centre, around which numerous grotesque and hungry boors are grouped, one wolfishly reaching for and devouring fish from a platter. At left a child reaches up toward the loaf of bread the housewife is cutting, and another youth upon the floor scrapes the contents from an earthenware vessel. Suspended from the ceiling is a wicker bird cage.

Cradled panel: Height, 27 inches; length, 36 inches

From the Imperial HOHENZOLLERN Collection

Authenticated by Prof. Max J. Friedländer of the Kaiser Friedrich Museum, Berlin

2300. ⁰⁰

[SEE ILLUSTRATION]



MADE IN SWITZERLAND

GIROLAMO GENGA

ITALIAN: 1476—1551

70. *ENTHRONED MADONNA AND CHILD WITH SAINTS*


Enthroned within an architectural niche is the full-length figure of the youthful Virgin Mother in crimson and blue robes, supporting upon her lap the standing nude form of the Infant Christ. At left stand St. Joseph in rose garment and St. Pantaleon in shaded brown, his name inscribed upon the purse slung at his waist. At right the virgin martyr, St. Prisca, bearing a palm and with an eagle at her feet, and St. Anthony Abbott in long gray cloak, holding a shepherd's staff and a small bell.

Shaped panel: Height, 66 inches; width, 50 inches

Note: This painting shows the influence of Luca Signorelli, whose assistant Genga was known to have been for a considerable period.

From the Gallery CONTI, Rome

A photograph of this picture having the authentication of Prof. August L. Mayer of the Pinakothek, Munich, upon the back will be given to the purchaser.

3250. 

[SEE ILLUSTRATION]



MADE IN SWITZERLAND



MADE IN SWITZERLAND

ORAZIO SAMACCHINI

ITALIAN: 1552—1575

71. *HOLY FAMILY WITH SAINTS*

Beautiful composition of six figures before a green draped background, the three-quarter-length figure of the Virgin Mother centring the group, robed in two shades of rose-crimson and blue, with the nude form of the Child Christ upon her lap. Her left arm is about the kneeling figure of St. Catherine of Alexandria, who bends to kiss the hand of the Child. At left is St. Margaret of Antioch, behind whom is St. Joseph, and at right is St. Francis of Assisi.

Panel: Height, 40¾ inches; width, 33¾ inches

From the Imperial HOHENZOLLERN Collection

Authenticated by Dr. Hermann Voss, Director of the Kaiser Friedrich Museum, Berlin

[SEE ILLUSTRATION]

JACOPO ROBUSTI [*Called* TINTORETTO]

VENETIAN: 1518—1594

72. *PORTRAIT OF A NOBLEMAN*

Half-length figure of a bearded nobleman looking to the observer, wearing a black tunic with white linen collar, almost entirely covered by a voluminous grayish black mantle. In his left hand he holds a pair of gloves, his right hand rests upon a table at his side. Dark background.

Signed at lower left, IAC. TENTORETTO, F., and dated 1565

Height, 40 inches; width, 34 inches

From the Imperial HOHENZOLLERN Collection

A photograph of this picture with authentication of Prof. August L. Mayer of the Pinakothek, Munich, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]



[NUMBER 72]

JACOPO ROBUSTI [*Giovanni TINTORETTO*]

VENETIAN. 1538-1594.

72. *PORTRAIT OF A NOBILITARIAN*

Half-length figure of a beautiful gentleman, looking at the camera, wearing a black robe with white bands, a voluminous black mantle. In his left hand he holds a pair of gloves, his right hand rests upon a table at his side. *Dark background.*

Found in house of M. M. Tintoretto, Venice.

Height of picture, 44 inches.

*From the *Portrait of a Nobile* collection.*

A photograph of this picture was reproduced in the *Album* of the *Portrait of a Nobile*, Munich, upon the first edition of the *Portrait of a Nobile*.

100000
10



MADE IN SWITZERLAND

SEBASTIANO LUCIANI [*Called* DEL PIOMBO]

ITALIAN: 1485—1547

73. *THE HOLY FAMILY*

The nude form of the Infant Christ lies sleeping upon white drapery in the foreground, a bullfinch naively clasped in one hand, a rose and scattered petals at His feet. Behind Him stands the Virgin Mother in brown and white tunic, about to cover the Child with a transparent ethereal veiling. At right in deep shadow is the bearded St. Joseph, and at left is seen the head of the youthful St. John. Dark background.

Signed upon a tablet at lower left, SEBASTIANVS, Faciebat

Panel: Height, 50 inches; width, 36 inches

Described and illustrated in Pietro d'Archiari and Adolfo Venturi, "Sebastiano del Piombo", Rome, 1908, fig. 46

A photograph of this picture with the authentication of Prof. August L. Mayer of the Pinakothek, Munich, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]



[NUMBER 73]

SEBASTIANO DURANO [called DEL PLOMBO]

1498—1547

THE GOLDEN AGE

... in the ... of petal ... and white tuni ... at night in deep ... the youthful St

width, 36 inches

Sebastiano del

August L.

purchaser.

[SEE ILLUSTRATION]

[Number 23]



MADE IN SWITZERLAND





MADE IN SWITZERLAND

BARTOLOMEO ESTEBAN

SPANISH 1615-1616

1000 1000 1000

The subject is a Christ figure draped in a long, flowing robe, with a crown of thorns suspended from his head. On his side, the upper limb of the cross is visible. The lower limb of the cross is a skull.

From a church in Toledo

Collection of Count General Louis Krieger, who purchased it from the Duke of the Prado Museum, Madrid.

A letter of authentication dated March 1881, signed by Dr. Hermann Voss, Director of the Kaiser-Friedrich-Museum, Berlin, is attached to the purchase.

[Signature]

[Z. 1118 24]



[NUMBER 74]

BARTOLOMEO ESTEBAN MURILLO

SPANISH: 1618—1682

74. CRUCIFIXION

The ashen figure of Our Lord draped with a loin cloth, his drooping bearded head crowned with thorns, is suspended from the Cross, bleeding from the wound in His side. The upper limb of the Cross with inscription I N R I, and at the foot is a skull.

350⁰⁰

From a church in Toledo

Height, 67 inches; width, 44 inches

Collection of Consul-General Louis Kribben, 1890; purchased on the recommendation of the Directorate of the Prado Museum, Madrid

A letter of authentication dated March 24, 1926 and signed by Dr. Hermann Voss, Director of the Kaiser Friedrich Museum, Berlin, will be given to the purchaser.

[SEE ILLUSTRATION]

CARLO CAVALIERE MARATTI

ITALIAN: 1625—1713


75. *PORTRAIT OF CARDINAL FRANCESCO NERLI*

Painted at three-quarter length before a shaded interior hung at upper left with a crimson drapery. He wears a white surplice and crimson cape and beret, and in his left hand he holds a folded white paper, illegibly inscribed. His right hand rests upon a crimson-covered table upon which is a small bell. The sensitive face with large brown eyes, moustache and small beard, looks toward the spectator.

Height, 46 inches; width, 37¾ inches

From the Imperial HOHENZOLLERN Collection

Authenticated by Dr. Hermann Voss, Director, and Prof. Max J. Friedländer, of the Kaiser Friedrich Museum, Berlin

2100 

[SEE ILLUSTRATION]



MADE IN SWITZERLAND

[NUMBER 75]

CARLO MARATTE

1871-1873

Portrait of Carlo Maratte, RLI

Portrait of Carlo Maratte, RLI. The subject is a man with dark hair, wearing a dark suit and a white shirt with a dark tie. He is looking slightly to the right. The portrait is a full-length portrait. The subject is standing with his hands in his pockets. The background is a plain, light color. The portrait is a reproduction of a painting by Carlo Maratte, RLI. The portrait is a full-length portrait. The subject is standing with his hands in his pockets. The background is a plain, light color. The portrait is a reproduction of a painting by Carlo Maratte, RLI.

1871-1873

Portrait of Carlo Maratte, RLI

[SEE ILLUSTRATION]

[NUMBER 22]



MADE IN SWITZERLAND



LAVINIA FONTANA

ITALIAN: 1552—1602

76. PORTRAIT OF A LADY OF THE ISOLANI FAMILY

Life-size figure seated in a crimson velvet Dantesque chair, wearing elaborate gold-embroidered black robes, the skirt open in front to reveal the brocaded silk kirtle. Upon her lap is a small white and tan spaniel. Upon the table at left is a vase of flowers and two jeweled gold ornaments, and beyond is a vista of a courtyard through an aperture.

Height, 62 inches; width, 47 inches

1000. *Note:* Lavinia Fontana worked in Bologna and later in Rome. Her works are very rare and are only found in small numbers in public collections. The present important portrait compares quite favorably with the works of Bronzino. It may be assumed that it represents one of the ladies of the patrician family. The painting has always been regarded as of great importance, and in a work published in 1841, *Felsina Pittrice*, it was mentioned by the critic Malvasias, Vol. I, p. 177, No. 3. *Fide* the article by Dr. Hermann Voss in the *Pantheon*, Munich, September, 1930, p. 410, and illustration on p. 411.

Authenticated by Dr. Hermann Voss, Director of the Kaiser Friedrich Museum, Berlin

[SEE ILLUSTRATION]



ALAND

[NUMBER 76]

BRUNZINO, LUDOVICA

1602

GRAPHIC OF THE BRUNZINO FAMILY

BRUNZINO, LUDOVICA, was born in 1602, wearing elaborate
clothing, with a long skirt, and a high collar. She is seated on the table at the
left, and is looking at the camera. In the background is a vista of a
countryside with two towers. The aperture.

1602; 11th, 47 inches

Her works
The collection. The
of Brunzino.
family.
work
lvasias,
theon,

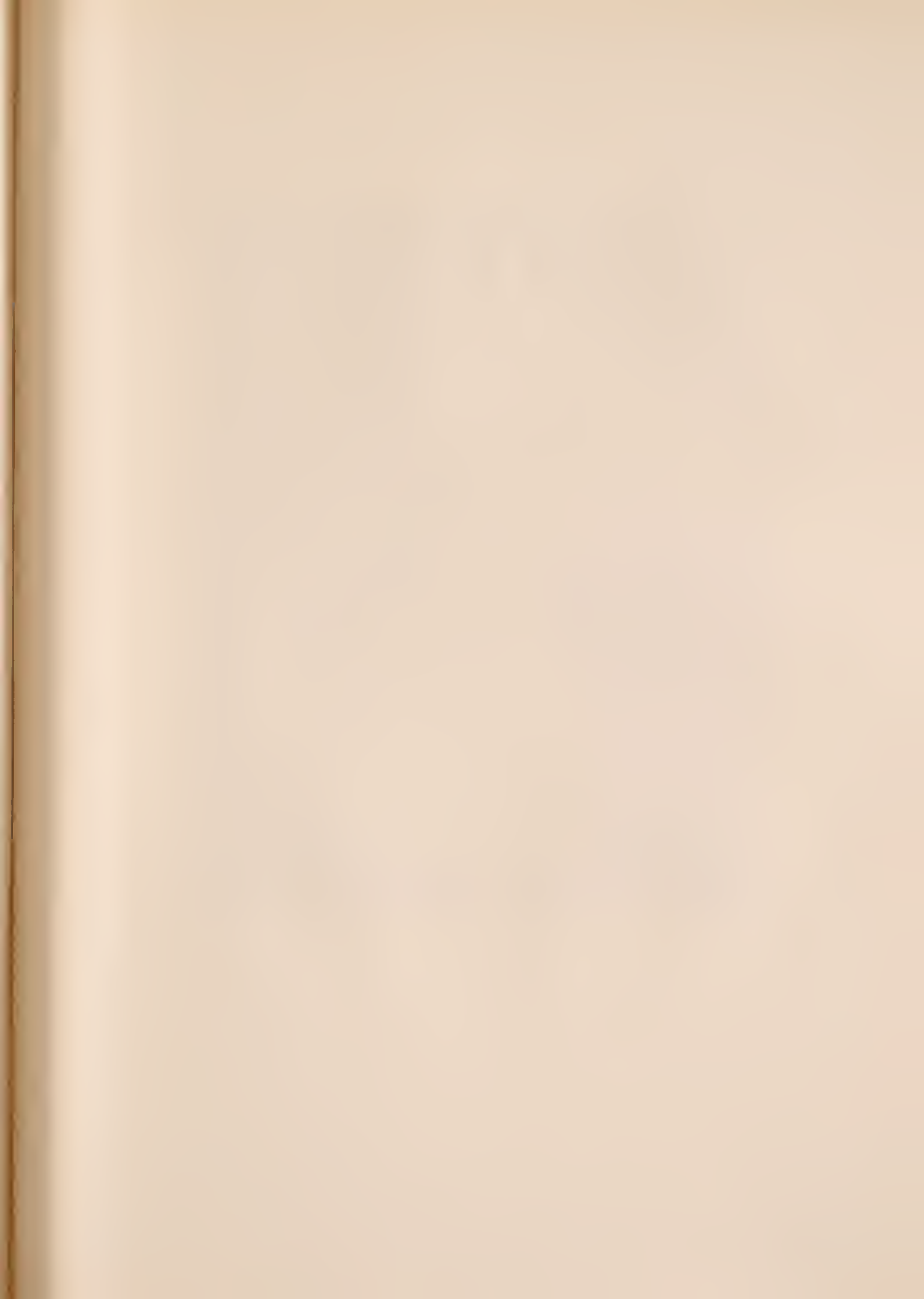
Berlin

[SEE ILLUSTRATION]

[NUMBER 26]



MADE IN SWITZERLAND





MADE IN SWITZERLAND

HENDRICK BERCKMAN

GERMAN 1629-1679

THE PRINCESS OF ORANGE

A child probably five or six years of age, standing in the middle of a garden with a view of formal garden at left. She wears an elaborate striped dress with white lace trimmed collar and pinafore, and cap to match her dress. In her left hand she holds a rattle, and at her side is a potting black and white terracotta.

Signed on the pillar at left, H. BERCKMAN, f., and dated 1667.

1450 ⁸⁰ —

Cradled panel. Height, 36 inches, width, 20 inches.
From the Imperial Habsburg Collection.

[SEE LIST OF WORKS]

[NUMBER 25]



[NUMBER 77]

HENDRICK BERCKMAN

GERMAN: 1629—1679

77. *A PRINCESS OF ORANGE*

A child probably five or six years of age, standing in the atrium of a palace with a vista of formal garden at left. She wears an elaborate striped brown dress with white lace-trimmed collar and pinafore, and cap to match her costume. In her left hand she holds a rattle, and at her side is a prancing black and white terrier.

Signed on the pillar at left, H. BERCKMAN, f., and dated 1667

1450 ⁰⁰ —

Cradled panel: Height, 36 inches; width, 29 inches

From the Imperial HOHENZOLLERN Collection

[SEE ILLUSTRATION]

ANTONIO CANALE [*Called* CANALETTO]

VENETIAN: 1697—1768

78. *LA PIAZZA*

Sunlit view of the *piazza* between the Campanile and the Cathedral of St. Mark, with the regular façade of the building above the arcade finely delineated under a cloudy blue sky. The scene is animated with numerous figures and groups in colorful eighteenth century costumes, and dotted here and there with small white marquees.

Height, 24 inches; length, 27½ inches

Note: A similar view by Canaletto is in the Palazzo Corsini, Rome.

Collection of the MARCHESE GIOACCHINO OLLANDINI, Sarzana

Collection of SIR GEORGE LINDSAY HOLFORD, London

Vente Galleria GERI, Milan, 1929

[SEE ILLUSTRATION]



[NUMBER 78]

ANTONIO CANALE [Galleria CANALETTI]

VENETIAN. 1694-1768

8. LIPPETI

Small view of the Piazza San Marco, Venice, showing the Campanile and the Basilica. The view is from the Piazza, looking towards the Basilica. The Campanile is on the right, and the Basilica is on the left. The view is taken from the Piazza, looking towards the Basilica. The Campanile is on the right, and the Basilica is on the left.

Engraving on copper, 1740, 100 x 125 mm.

1/100

Small view of the Piazza San Marco, Venice, showing the Campanile and the Basilica.

Engraving on copper, 1740, 100 x 125 mm.

Small view of the Piazza San Marco, Venice, showing the Campanile and the Basilica.

Engraving on copper, 1740, 100 x 125 mm.

[Z11.1/B11.1 v.2]



MADE IN SWITZERLAND

NICCOLO GUARDI

ITALIAN: 1715—1785

79. *VENETIAN SCENE*

View of the Grand Canal with the façades of stately buildings finely delineated before a blue sky and mirrored in the placid water, and the beflagged Campanile at the corner of the Canal di Mestre. At left is a *piazza* animated with numerous figures in eighteenth century costumes, and gondolas moored to the quay.

Height, 25 inches; length, 35½ inches

Note: A companion picture to the present one, by Michele Marieschi, is at Sans-Souci, Potsdam. Guardi probably knew of this work as he seems to have been influenced by it, and the brilliancy of the water and the perfection of the figures are characteristic of this master.

Collection of the MARCHESE GIOACCHINO OLLANDINI, Sarzana
Vente Galleria GERI, Milan, 1929

[SEE ILLUSTRATION]

825⁰⁰



[NUMBER 79]

1785 1785 1785

[OF 21811]



MADE IN SWITZERLAND





MADE IN SWITZERLAND

MEISSNER D'HONDECOOTTE

1636-1695

80. DOMESTIC (1711)

A corner of a picture with a woman strutting and crowing, with a pig
surrounded by her children, two of which
upon a gate post behind are two pig
Signed at lower right, D'HONDECOOTTE

50⁰⁰ Collection MOREL GANIL, 1843

Collection of VAN LOU

From the Imperial HOHENZOLLERN Collection

A photograph of this picture with
Director of the Kaiser Friedrich Museum, Berlin
the purchaser.

[08 явнми]



[NUMBER 80]

MELCHIOR D'HONDECOETER

DUTCH: 1636—1695

80. *DOMESTIC FOWL*

A corner of a poultry yard before a dark evening sky. At right is a brown strutting and crowing cock with brilliant crimson comb, and at left a white hen surrounded by her chicks, two of which peer from beneath her wings. Perched upon a gate post behind are two pigeons.

Signed at lower right, D'HONDECOETER

Height, 30 inches; length, 37 inches

500⁰⁰ Collection MOREL GANEL, 1843

Collection of VAN LOU

From the Imperial HOHENZOLLERN Collection

A photograph of this picture with authentication of Dr. Hermann Voss, Director of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]


FRANZ SNYDERS

FLEMISH: 1579—1657

81. *NATURE MORTE*

The shaded interior of a cellar, in the foreground of which are heaped fruits and vegetables, at left cabbages, artichokes and asparagus, and at right apples, pears and peaches in a copper bowl, and black and white grapes upon a dish. Through the barred aperture at upper left is seen a small monkey.

Height, 47½ inches; width, 47½ inches

900 ⁰⁰  A photograph of this picture with authentication of Dr. Wilhelm von Bode of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]



ON 50 50

[NUMBER 81]

FRANK LYNCHERS

(1895-1967)

THE LYNCHERS

The Lynchers is a painting which depicts a scene of violence and chaos. It shows a group of men, some of whom are armed, in a state of panic and confusion. The scene is set in a dark, crowded space, possibly a prison or a ship's hold. The painting is characterized by its dramatic use of light and shadow, and its powerful depiction of human suffering.

The painting is a reproduction of the original work by Frank Lynchers.

The painting is a reproduction of the original work by Frank Lynchers. It is a powerful depiction of human suffering and violence, and is a testament to the artist's skill and vision.

[number 81]

1911-1912



MADE IN SWITZERLAND



FRANCESCO GUARDI

[ATTRIBUTED TO]

VENETIAN: 1712—1793

82. *THE PIAZZETTA WITH VIEW OF THE HARBOR*

Sunlit view of the flagged *piazzetta* with the Byzanto-Gothic structure of the Palace of the Doges at left, and at right the low gray building of the Library. Dotted about are colorful figures, and in the foreground three gentlemen in wigs and gowns. In the distance are the columns of St. Mark, and beyond the Isle of San Giorgio Maggiore.

Height, 23 inches; length, 32 inches

From the Imperial Hohenzollern Collection

550^{oo} —

[SEE ILLUSTRATION]



[NUMBER 82]

FRANCESCO GUARDI

[Attributed to]

VENETIAN 1757-1805

THE PLAZZETTA WITH VIEW OF THE DOGE'S PALACE

Summer view of the flagged piazzetta in front of the Gothic structure of the Palace of the Doges at left, and the building of the Library. In the foreground are colorful figures, and three gentlemen in wigs and coats. In the distance are the islands of the Venetian Lagoon and beyond the Isle of San Giorgio Maggiore.

From the Imperial Library, Vienna. Length, 32 inches



VENICE, ITALY





MADE IN SWITZERLAND



[NUMBER 83]

ANTONIO CANALE [*Called CANALETTO*]

VENETIAN: 1697—1768

83. *SANTA MARIA DELLA SALUTE AND THE DOGANA*

Under a vault of cloudy blue sky are the rippling greenish blue waters of the Riva degli Schiavoni dotted with gondolas and sailing craft. The imposing domed structure of the Santa Maria della Salute rises at right, with groups of small figures promenading before it, and at left is the long low building of the Dogana.

Height, 36 inches; length, 45½ inches

1000.⁰⁰ *Note: A variation of this picture, equally given to Canaletto, is in the Museo Nazionale at Naples.*

Collection of the MARCHESE GIOACCHINO OLLANDINI, Sarzana

Collection of SIR GEORGE LINDSAY HOLFORD, London

Vente Galleria GERI, Milan, 1929

[SEE ILLUSTRATION]

SARDINIAN SCHOOL
EARLY XVI CENTURY

84. *MADONNA AND CHILD WITH SAINTS* [*REGINA
ANGELORUM*]

The full-length figure of the enthroned Virgin Mother in elaborately embroidered crimson and greenish black robes, her head with long golden hair surmounted by a crown as a symbol of sovereignty. The Child Christ is seated upon her lap reading from a missal, and upon her right knee she holds a golden pyx. She is attended by two angels and two saints, Catherine of Alexandria at right, another at left, both similarly crowned to indicate their regal status.

Cradled panel: Height, 37 inches; width, 25½ inches

Authenticated by Dr. George Gronau, Zurich

Described in "Zeitschrift für bildende Kunst", 1913, p. 31

Described in "L'Arte", 1919, p. 235

[SEE ILLUSTRATION]



[NUMBER 84]



MADE IN SWITZERLAND

VINCENZO DI BIAGIO [*Called CATENA*]

VENETIAN: fl. 1495—1531

85. *MADONNA AND CHILD WITH ST. JOHN*

The youthful figure of the Madonna is shown at three-quarter length seated before a blue panel against a cloudy sky background. Her delicately modeled head is inclined to the left and enveloped in a white drapery, and her crimson tunic is almost entirely covered by a sapphire blue mantle. Upon her lap is the nude Child, Who leans to caress the chin of the infant St. John standing at her knee.

Panel: Height, 30 inches; width, 23 inches

A drawing for this composition is in the Albertina Museum, Vienna

Described in "Dedalo", Vol. XI, July, 1923

Two photographs of this picture, one with authentication by Dr. George Gronau of Zurich, the other by Dr. W. Suida of Venice, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]

1100⁰⁰



[NUMBER 85]

YIPSC (5029) OF BLAHO (called CATON A)

1521

...

... Upon the ...
... and ...
... covered ...
... John ...

...

...



MADE IN SWITZERLAND





MADE IN SWITZERLAND

CATALAN SCHOOL XV CENTURY

86. SAINT LOUIS OF FRANCE

Standing figure of the saintly King Louis IX, clothed in the greyish-violet habit of his order, and blue cope embroidered with gold flowers by the Spanish, painted with apostolic figures. His head is surmounted by a pectoral cross and surrounded by a halo with inscription wrought in *bulino* work. He holds a crozier and a missal, and at his feet is a regal crown.

Inscribed upon a tile at left, METINI

Cradled pencil. Height, 56 cm. (22 in.).

Collection of PEDRO ANES, Barcelona

From HUGO VON TSCHEUDI

A photograph of this picture with authentication upon the card by Prof. August L. Mayer of the Pinakothek Munich, vol. 1, p. 10, no. 10. Prof. Mayer states that this and the following works are characteristic Catalan productions of the fifteenth century, probably painted by Ramon Verger under the influence of J. Huguet. Cf. also the *Album des Peintures de la Renaissance*, 1909, Vol. 3, p. 187.

Companion to the following

[SEE ILLUSTRATIONS]

[NUMBER 86]



[NUMBER 86]

CATALAN SCHOOL
XV CENTURY

86. *SAINT LOUIS OF FRANCE*

Standing figure of the saintly King Louis IX, robed in the grayish white habit of his order, and blue cope embroidered with gold *fleurs de lis*, the apparels painted with apostolic figures. His head is surmounted by a jeweled mitre and surrounded by a halo with inscription wrought in *bulino* work. He holds a crozier and a missal, and at his feet is a regal crown.

Inscribed upon a tile at left, METINE

Cradled panel: Height, 56½ inches; width, 33 inches

Collection of PEDRO ANES, Barcelona

From HUGO VON TSCHUDI

A photograph of this picture with authentication upon the back by Prof. August L. Mayer of the Pinakothek, Munich, will be given to the purchaser. Prof. Mayer states that this and the following work are characteristic Catalan productions of the fifteenth century, probably painted by Raffael Vergos under the influence of J. Huguet. Cf. also the *Jahrbuch der Preussischen Kunstsammlungen*, 1909, Vol. 30, p. 187.

Companion to the following

[SEE ILLUSTRATION]

CATALAN SCHOOL
XV CENTURY

87. *CHRIST APPEARING TO ST. AUSIAS*

Before a primitive landscape under a gold sky, St. Ausias in Gothic armor kneels in the foreground before the figure of Our Lord in aubergine robe, who touches him upon the shoulder with a switch, piercing the armor. At right is the saint's caparisoned white charger. Both figures are haloed.

Cradled panel: Height, 56½ inches; width, 33 inches

Collection of PEDRO ANES, Barcelona

From HUGO VON TSCHUDI

A photograph of this picture with authentication upon the back by Professor August L. Mayer of the Pinakothek, Munich, will be given to the purchaser. (See note to the preceding.)

Companion to the preceding

[SEE ILLUSTRATION]



[NUMBER 87]

CATALAN SCHOOL XV CENTURY

11. CHRIST APPEARING TO ST. THOMAS

Before a primitive knowledge of the scene, the viewer is struck by the boldness in the foreground where the figure of Christ is shown in a position of power, reaching out to the saint who is shown in a position of weakness. At the same time, the composition is very simple, with the figures placed in a clear, uncluttered space.

Credited picture: 11.00. 1911. 1911. 1911. 1911.

Unpublished. First seen: Barcelona

First seen: 1911. 1911. 1911.

A photograph of this picture was published in the book by Thomas August L. Mayes, of the Pbnakotik Museum, which was given to the painter. (See note to the painting.)

Unpublished. First seen: 1911.

Unpublished. 1911.



MADE IN SWITZERLAND



ANTOINE COYPEL

FRENCH: 1661—1722

88. *PENTHESILEA AND AN EMBASSY OF PRIAM*

The gorgeously robed queen of the Amazons is depicted advancing toward the Embassy of Priam, a Greek warrior attended by soldiers and a Nubian slave, who supports his crimson mantle. At left is the caparisoned white charger of Penthesilea and a group of Amazons peering at the handsome general, and beyond is a cavalcade of other soldiers.

Height, 51 inches; length, 72 inches

From the Imperial HOHENZOLLERN Collection

A photograph of this picture with the authentication of Dr. Hermann Voss, Director of the Kaiser Friedrich Museum, Berlin, upon the back will be given to the purchaser.

[SEE ILLUSTRATION]



[NUMBER 88]

FRENCH 1661-1700

88. *PL STILLSHED 1 IND IN 100% OF PLTID*

From the Imperial Household Agency, Tokyo

[22 JULY 22]



MADL IN SWITZERLAND





MADE IN SWITZERLAND

1885-1886

1885-1886

1885-1886

1885-1886

22

1885-1886

1885-1886



[NUMBER 89]

JEAN MARC NATTIER

FRENCH: 1685—1766

89. *PORTRAIT OF THE PRINCESS MARIETHÈRE DE LAMBALLE*

Bust-length figure of the young princess with dark brown eyes, and powdered hair dressed back from the forehead, looking half-smilingly to the spectator. Her shoulders are draped in a green and crimson mantle revealing at right a leopard skin lining. Blue sky background.

Height, 24½ inches; width, 19½ inches

1500⁰⁰
Collection of ALFRED VON STRASSER, Vienna

From CHARLES SEDELMAYER, Paris

A letter of authentication written by Dr. Hermann Voss, Director of the Kaiser Friedrich Museum, dated Berlin, August 31, 1928, will be given to the purchaser.

[SEE ILLUSTRATION]

NICOLAS LANCRET

FRENCH: 1690—1743

90. *PLAISIRS CHAMPÊTRES*

Impression of romantic wooded parklands with a clearing in the foreground in which is a group of seven figures in picturesque costumes of the period. Two ladies at left are enjoying the music of a guitar played by a youth, nearby are a pair of lovers, and two other maidens are gathering flowers.

Height, 21 3/4 inches; length, 36 inches

Note: In the time of Frederick the Great this painting hung over the door of his bedroom; it is mentioned in the literature of the period.

From the Imperial HOHENZOLLERN Collection

Authenticated by French Syndicate

1500⁰⁰—

[SEE ILLUSTRATION]



[NUMBER 90]

NICOLAS LANSBURG

1912-1913-1914

PLAISIRS CHATELAINES

Thirteen of the most beautiful gardens in the world are here
collected in a group of three books in paperback binding. The
first at least are covering the most of the most beautiful and
great of the world, and the second and third are the best of the best.

They are the best of the best of the best.

Vol. 1. The first of the best of the best of the best.

Vol. 2. The second of the best of the best of the best.

Vol. 3. The third of the best of the best of the best.

The first of the best of the best of the best.

[NUMBER 00]

[THE END OF THE WORLD]



MADE IN SWITZERLAND



JEAN MARC NATTIER

FRENCH: 1685—1766

91. *YOUNG LADY WITH BALLAD BOOK*

Seated before a neutral background is the waist-length figure, the slightly powdered hair dressed with a pearl comb, and wearing shaded white brocade low-necked gown. She bends slightly over the ballad book open before her, and looks to the observer.

Signed at right, NATTIER LE JEUNE, and dated 1719

Height, 29 inches; width, 24 inches

Collection of H. I. M. the late EMPEROR KARL OF AUSTRIA

Exhibited in the Bottenwieser Gallery, Berlin, circa 1920

[SEE ILLUSTRATION]



[NUMBER 91]

JOHN MARY SCOTLER

CRIMINAL RECORD - 1900

1. *John Mary Scotler* (1871-1900)

John Mary Scotler, a native of Scotland, was born on the 15th of January, 1871, at Glasgow, Scotland. He was educated at the Glasgow Academy, and was a member of the Glasgow University. He was a member of the Glasgow University, and was a member of the Glasgow University.

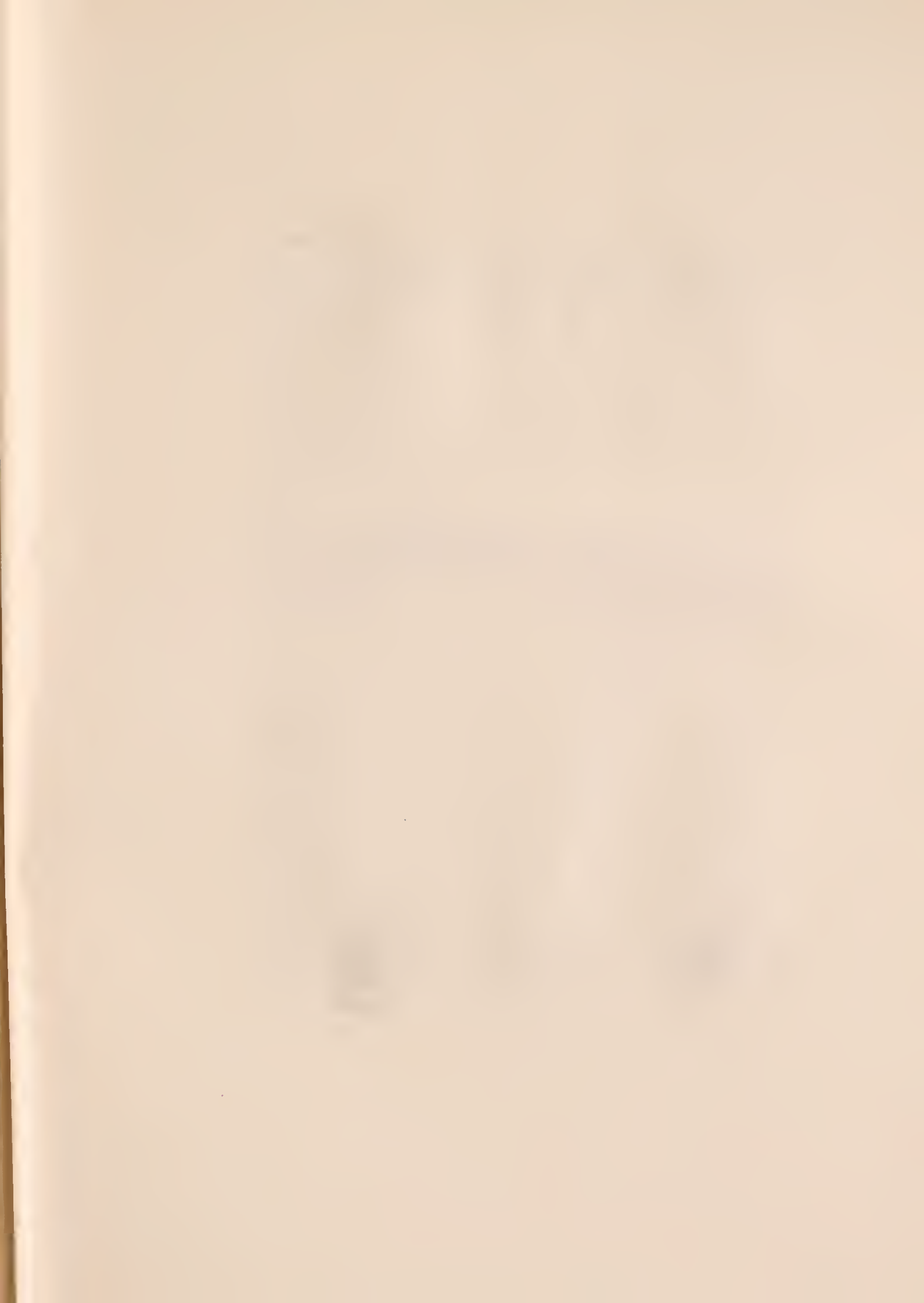
He was a member of the Glasgow University, and was a member of the Glasgow University.

He was a member of the Glasgow University, and was a member of the Glasgow University.

He was a member of the Glasgow University, and was a member of the Glasgow University.



MADE IN SWITZERLAND





MADE IN SWITZERLAND

JACOB VAN DER
HEIDE 1575-1650

92. *N. IPIRE, 1640-1650*

Reddish-brown, somewhat brownish, with a few small, dark, reddish-brown spots upon a white, slightly mottled, and somewhat brownish, and the interior slightly brownish, and the whole with a few small, dark, reddish-brown spots, and a few small, dark, reddish-brown spots.

Collection of the *N. IPIRE* series.

[NUMBER 55]



JACOB VAN ES

FLEMISH: 1596—1666

92. *NATURE MORTE*

Realistically painted before a dark background is a lobster on a plate resting upon a wicker basket. Grouped about are branches of berries, a huge sea shell, the interior shaded a delicate pink, and at left a half-peeled lemon upon a pewter plate, and an artichoke.

Cradled panel: Height, 22½ inches; length, 31¾ inches

Collection of DR. BENEDIKT, Berlin

[SEE ILLUSTRATION]

ANTON RAPHAEL MENGES

GERMAN: 1728—1779

93. *A LADY AT A SPINET*

Half-length figure of a lady with powdered hair dressed high, wearing an elaborate Louis XV blue brocade low-necked dress, with jeweled necklace and pearl bracelets, her right hand upon the keys of a spinet. On a chest behind her is a small lap dog.

Height, 36 inches; width, 28 inches

925. 00

[SEE ILLUSTRATION]



[NUMBER 93]

ANTON RAPHAEL MENGES

GERMAN 1728-1779

93 LADY AT SPINET

Half length figure of a lady with powdered hair dressed high, wearing an elaborate Louis XV blue brocade low neckline dress, with jeweled necklace and pearl bracelet, her right hand upon the spinet. On a chest behind her is a small lap dog.

Height, 36 inches; width, 28 inches.

[REPRODUCED FROM THE ORIGINAL]

[NUMBER 93]

9220.50



MADE IN SWITZERLAND



MADE IN SWITZERLAND

9. PAPER

In a separate publication a group of authors has shown that the cash flow of a company is a better indicator of its financial health than its earnings. This paper discusses the relationship between the two.

Dr. J. R. McCall, University of Chicago

(continued on page 10)

[NUMBER 84]

UNIVERSITY OF CHICAGO

(1984-1985)



[NUMBER 94]

FRANÇOIS BOUCHER [*School of*]
FRENCH: XVIII CENTURY

9+. *PASTORALE*

In a romantic garden setting a young woman in white *décolletage* with blue sash is seated upon a plinth, a spray of flowers held in her outstretched left hand toward a rustic youth at right.

Height, 40 inches; length, 54 inches

325⁰⁰

Collection of BRIGNONI, Lugano

[SEE ILLUSTRATION]

[END OF SALE]

(# 211, 490)

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THE METROPOLITAN
MUSEUM OF ART

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